INSIDE

THE NEW WHO

ON STAGE • NEW LINE-UP
BEHIND THE SCENES • NEW SHOW

HIT PARADER

$1.25 OCTOBER 1979

CHARLTON PUBLICATIONS

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THE NEW BABYS
JOHN WAITE INTERVIEW

JOE JACKSON'S SPIV ROCK

KEITH RICHARDS
IT'S ONLY ROCK & ROLL

KISS WORLD TOUR
PAUL STANLEY SAYS THEY'RE A FRESH KISS

GIBB GOSSIP

BRYAN FERRY
EXPLAINS WHY ROXY DID IT AGAIN

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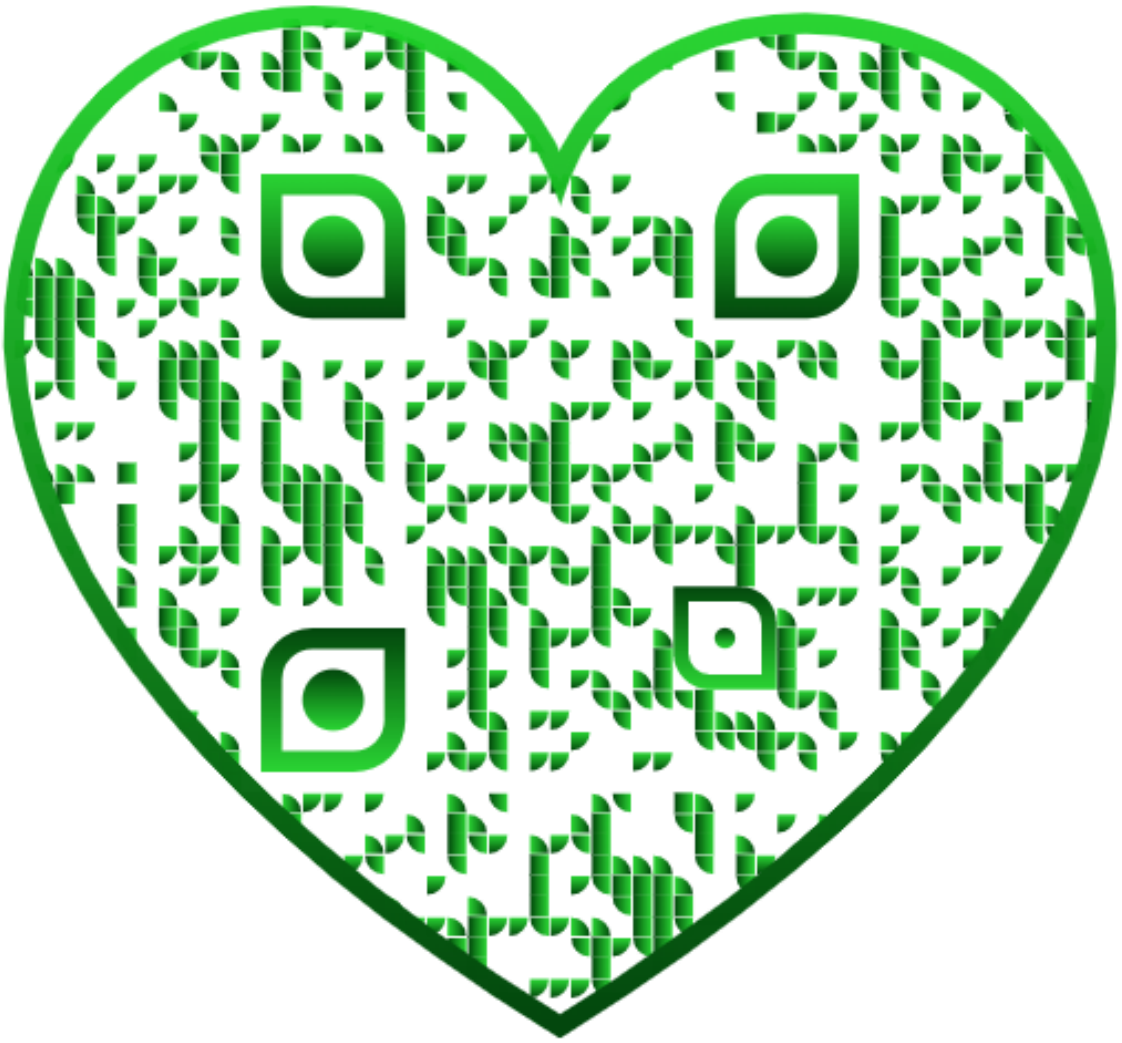

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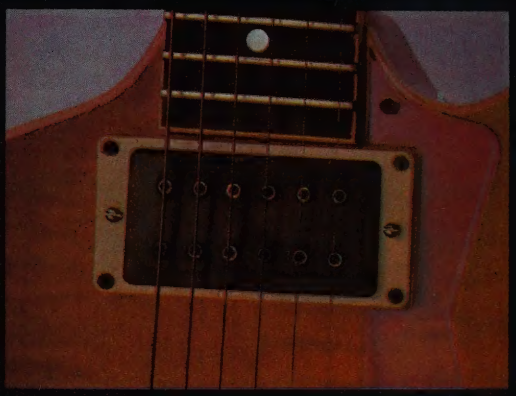

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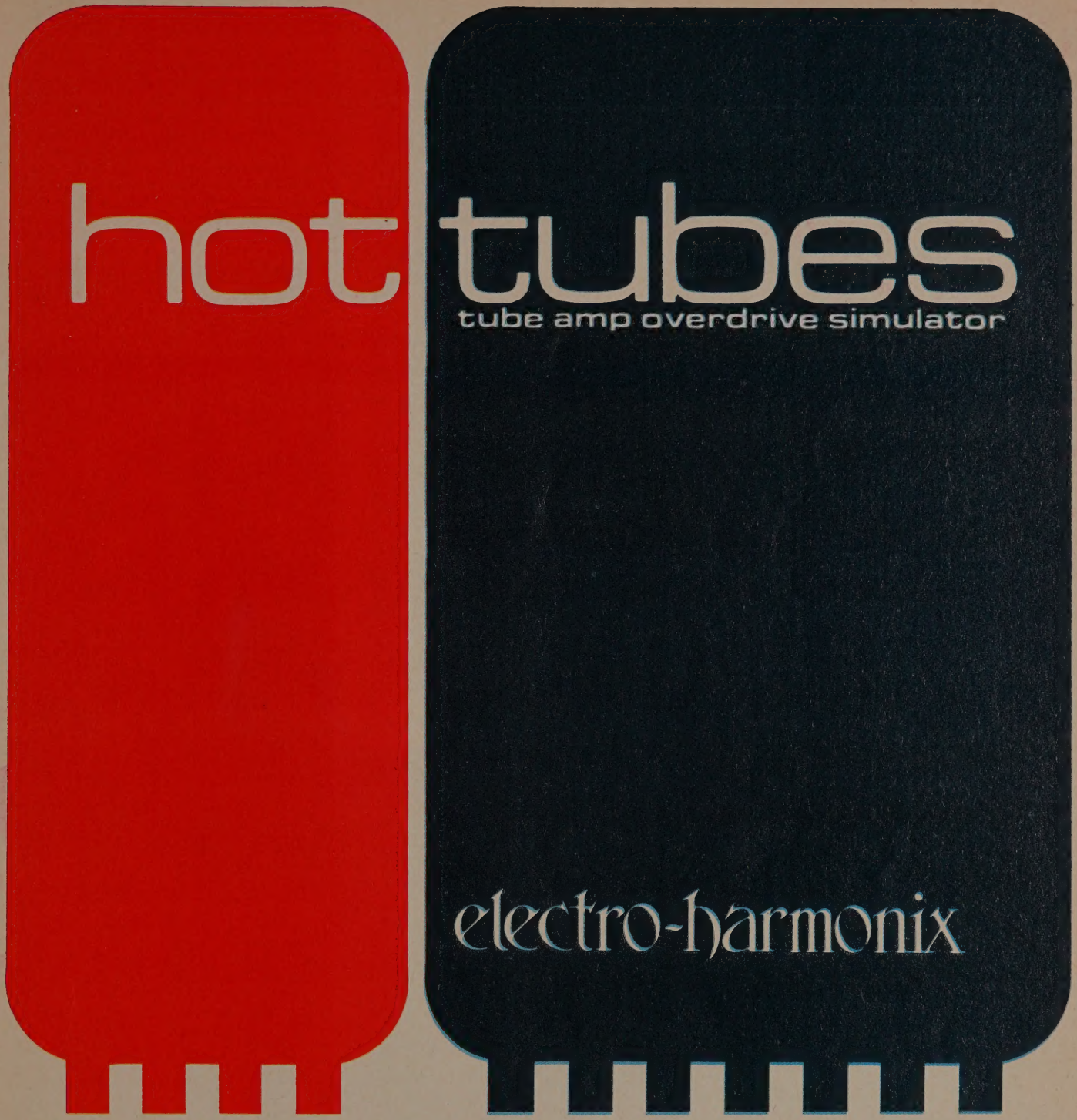

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ROCK & ROLL HOTLINE

MELODIES FROM JOHANSEN

"It's hard to categorize this record, because there's a little jazz, a little folk rock, a couple of punkers, there's some disco, a little Motown, and a couple of plaintive reminders of love's labors lost. But, generally, it's a joyous celebration of urban decay in the Johansen tradition," says David Johansen about his new album.

David's new album, his second solo lp, is in the mixing stages as he talks about it. After a hectic month recording at Dan Hartman's Schoolhouse recording studio in Connecticut, he's relaxing behind the board with his co-producer Mick Ronson at New York's Media Sound where he and Mick are putting the finishing touches on the final product.

Featuring a new batch of Johansen ditties, the album continues the tradition he's established of mixing straight-out rockers (like "Reckless Crazy" and "She") with extremely melodic medium and slow rockers (like "You Touch Me Too" and "Justine").

There's no question he's moved into his own with this album, perfecting a number of styles. There's "Flamingo Road" which surpasses his earlier "Frenchette" as a story-ballad and has all the ear-marks of an instant classic; "She Knew She Was Falling In Love" with its skank rhythm; low gear rockers like "In Style" which never give up the melody line no matter how hard they hit. In fact, the vocal attack and presence of Johansen's personality upfront makes this album instantly listenable, which is only as it should be.

With the album finished, Johansen will be switching his attention to what is perhaps his first love — performing. A change in band line-up and instrumentation is in the works, with the result being a whole new show which he'll take out on a major tour this summer.

And what about that new show? Well, David's not giving all the details yet, you'll have to see it for yourself. But he did tell us, "My new show's going to be all new, all dancing, all pervading."

"It's hard to categorize this record ... But, generally, it's a joyous celebration of urban decay in the Johansen tradition."

Bob Gruen

LED ZEP JAM

Yes there still is a Led Zeppelin. In fact they must be getting ready to rock out on their own soon, because they've been back onstage recently, although not on their own. Jimmy Page, Robert Plant, and John Bonham all joined Bad Company onstage at the Birmingham Odeon in Birmingham, England to perform an impromptu encore that brought the packed house to its feet. After the show Bad Co. members Paul Rodgers, Mick Ralphs, Boz Burrell and Simon Kirke joined Jimmy and Robert at John Bonham's house for a party.

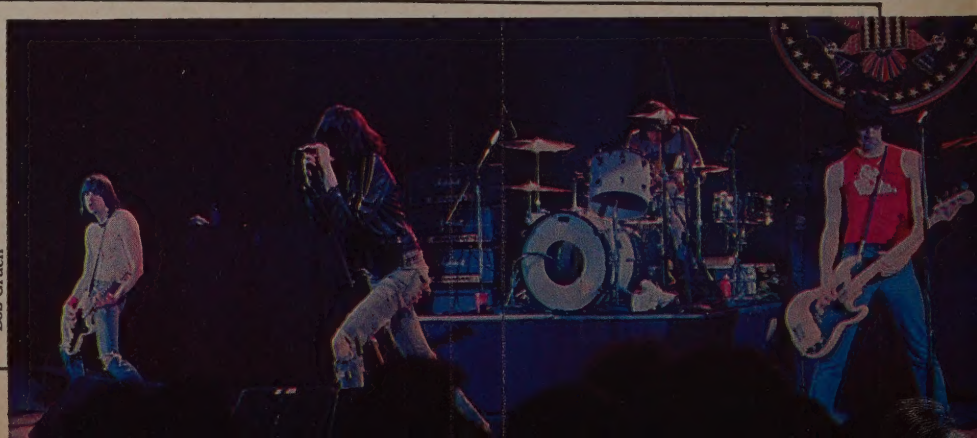
Bob Gruen

LENNY, IVAN, AND JAY FIND A REASON TO ROCK

Back in New York between tour dates following the release of The Patti Smith Group's latest lp, PSG band members Lenny Kaye, Ivan Kral, and Jay Dee Daugherty brought their rock energy to Central Park during the Rock Against Racism rally. With Lenny at the mike, the trio presented their renditions of a number of rockers, including "Secret Agent Man", the reggae fave "Satta Massa Gana", and a special rendition of "The Kids Are Alright".

RAMONES HOMETOWN ROCK

The Ramones made a triumphant return to New York City after weeks in Los Angeles completing their first film role in "Rock & Roll High School" (see separate story this issue). Back on their home ground, the band held a benefit at CBGB's where it all started for them to help raise money for the New York Police Department's fund raising campaign to buy bullet proof vests. They also headlined a sold out show at NYC's Palladium where the above photo was snapped before heading out for a big summer tour.



Bob Gruen

BACKSTAGE WITH RON AND KEITH

In a private back room at Trax after the New Barbarians' Madison Square Garden concert, Keith Richards drank champagne, chatted and posed for pictures with reggae pals Robbie Shakespeare and Sly Dunbar, and admitted to having a good time touring with Ron Wood.

Although most people felt that Keith was a major drawing card for the tour, he was modest about his role, but extremely enthusiastic about playing onstage with Stanley Clarke.

"It's proven to me that labels mean nothing," Keith said. "Although people may have thought about him before as a 'jazz bassist', I personally don't know him, hadn't worked with him. But he's amazing, and even if we never work together again, it's been an experience.

"Doing this tour is like getting my chops together," said Keith. "Rather than *not* play a Stones tour and get rusty, this gives me a chance to get in shape."

As for the incredible reaction from the crowd to his guitar work in particular, Keith seemed pleased to hear about it and said, "Well, you never know from the stage how it's going over."

Not only was Mick Jagger *not* at the New Barbarians Madison Square Garden concert, he remained out of the country until Woody's tour was over. He was in London and Paris (with a weekend jaunt to Monte Carlo) writing new material for the next Stones' lp which will be recorded in Paris.□ *From Lisa Robinson's Rock Talk.*

Keith and Stanley Clarke onstage at Madison Square Garden

Richard E. Aaron/Thunder Thumbs

Bob Gruen

RATS PARTY

The Boomtown Rats scampered into New York City recently for a sell-out concert which went a long way toward establishing their brand of rock here. The band is a huge super group in England, and now they've begun their assault on the U.S. After their show, they held a private party to celebrate their U.S. invasion. Captured by the flash in this pic are B-town Rats Bob Geldof talking to rocker David Johansen and BR's Johnnie Fingers, Simon Crowe, and Garry Roberts.

WATCH OUT FOR FOGHAT

Foghat's Craig MacGregor was skateboarding at 1 A.M. outside the Long Island studio where the group is recording their upcoming album when he fell and fractured his right wrist.

The following week their engineer, Don Burman, was doing the same thing on a new Suzuki 125 and he chipped a bone in his foot.

Recording continues, with a release date tentatively scheduled for early fall.

(L-R): Lonesome Dave Peverett, Rod Price, Craig MacGregor, and Roger Earl.

Lynn Goldsmith

HIT PARADER EXCLUSIVE
FRESH KISS

Part One Of An Exclusive Interview With Paul Stanley

Lynn Goldsmith

The New Look, The New Album, The New Show, The New Music

by Richard Robinson

There's one thing about Kiss that a lot of rock bands could learn from — and that's that they haven't forgotten who their friends are. Sell-out tours, film deals, platinum albums, and all the trappings of success haven't clouded their memories of those hard-working rock people who were there with Kiss from the very beginning. So, when we wanted to get a sneak preview of the new Kiss for Hit Parader, the band was pleased to oblige, and despite a hectic schedule between finishing the album, photo sessions, and preparing the new show, Kiss took a few minutes to call us and let us know what was going on.

Richard: Even with the four Kiss solo albums, it's been a long time between Kiss records...

Paul Stanley: Sure. Especially it's been a long time since we played together, you know. We hadn't played together since, well, about seventeen months or something.

R: I hope everybody remembered everybody else's name.

PS: What's really been funny is besides rehearsing for the album we've been rehearsing for the tour. And teaching each other songs from the solo albums. A real funny. And going, 'No, he played this, he didn't play that, this is what he played!'

(continued on page 57)

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WE READ YOUR MAIL

Dolls

Dear Editor,
In one of your recent issues you had an article in Rock & Roll Hotline with Kiss and a group called The New York Dolls. I'm a big Kiss fan who's never heard of the New York Dolls — what's the story behind them? They look like they sound pretty good.

Sincerely,
Sharon Stevens
Jamestown, New York

Dear Sharon,
Glad you liked the Dolls' look. They didn't call them the lipstick killers for nothing! There are Dolls' albums in some shops, as well as the current releases of former Dolls David Johansen, Syl Sylvain, and Johnny Thunders. (Ed.)

Stones

Dear Hit Parader,
Thank you for the interview with Keith Richards (July '79). It was great. Mick and the Stones are undoubtedly the greatest rock band ever to be. All of the Stones are filled with talent, but I really think that Keith is the driving force behind them. Could you give me an address where I could write to Keith or the Stones? Someday, I hope to be a rock star and the Rolling Stones are my greatest influence.

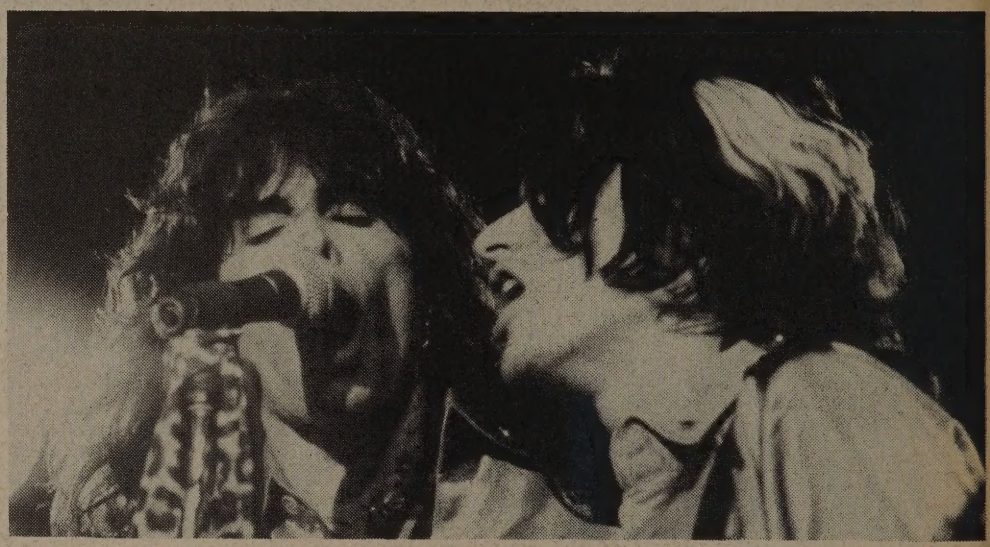
Thank you,
Marie Gore
Smithfield, N.C.

Dear Marie,
You can write to the Stones c/o Rolling Stones Records, 75 Rockefeller Plaza, N.Y.C. or c/o Hit Parader and we'll forward your letter directly. (Ed.)

Boston

Dear Hit Parader,
Is Boston coming out with a new album? In your June '79 issue it said all about how Tom Scholz is going to go on doing stuff with electronics and new inventions and nothing about a new album. What will happen to Boston? Will they split up?

Worried Boston fan
Holly Blakemore
Crestwood, Ill.



Dear Holly,
Absolutely not. Boston isn't splitting up; Tom wants to do those things in addition to playing with Boston. The group is currently on tour and, as of this writing, there are no definite plans for the next album. (Ed.)

Aerosmith

Dear Hit Parader,
I really think Aerosmith is the greatest. I have a couple of questions about them.
1 — I have all their albums, but I've *heard* of another one. It's probably just a rumor, but I was wondering. It's supposedly called *Look Homeward, Angel*, and was made back in '72 at some high school. I guess it was probably a bootleg, but have you ever heard it?
2 — I have two copies of their first album, *Aerosmith*, one with the original cover and one with the cover it has now. How come they changed it?
3 — I heard Steven Tyler's wife was pregnant. Did she have the baby yet?
Thanks A Lot!!!

Julieann Smith
Glen Cove, New York

Dear Julieann,
1 — Yes, it's a bootleg that was made about 5 years ago and according to Aerosmith's management company, "hopefully, it's not readily available."
2 — They didn't like the first cover, so they changed it for the second printing.
3 — Yes, she did. Their daughter, Mia Abigail, was born in December, 1978. (Ed.)

Etc...

Dear Sir,
As a reader of Hit Parader for many years I would like to tell you that one of the most exciting ads ever to appear in your magazine was the announcement of "The Complete Songwriter" — a songwriting course on cassette.
I have been yearning for something like this all of my life, and I can tell you now that I have spent time with the 4 hours of excellent instruction, it is worth ten times the price I paid for it. Studying with this excellent teacher from UCLA was the rewarding experience of my life. The priceless information, written so clearly, and the commercial short cuts and success formulas has inspired me to stay up nights writing, writing and writing.
The suggestion of how to "sell your songs" was the most fascinating. It took all the mystery out of placing songs with publishers and presented a program that I feel will one day turn me into a professional songwriter. I would like to share in that big $3½ billion music industry pie.
Thank you for bringing this marvelous course to my attention.

Sincerely,
Carmelita Lee
Salt Lake City, Utah

This offer is available for $39.95 from The Complete Songwriter, 18531 Wells Drive, Tarzana, CA. 91356. (Ed.)□

GIBB GOSSIP

Plans are underway for Barry, Robin, and Maurice Gibb to star in their own tv special during the 1979-1980 tv season. The special will be filmed in the Bee Gees' adopted hometown of Miami, as well as in New York, Los Angeles, and on location during their 60-city U.S. tour this summer.

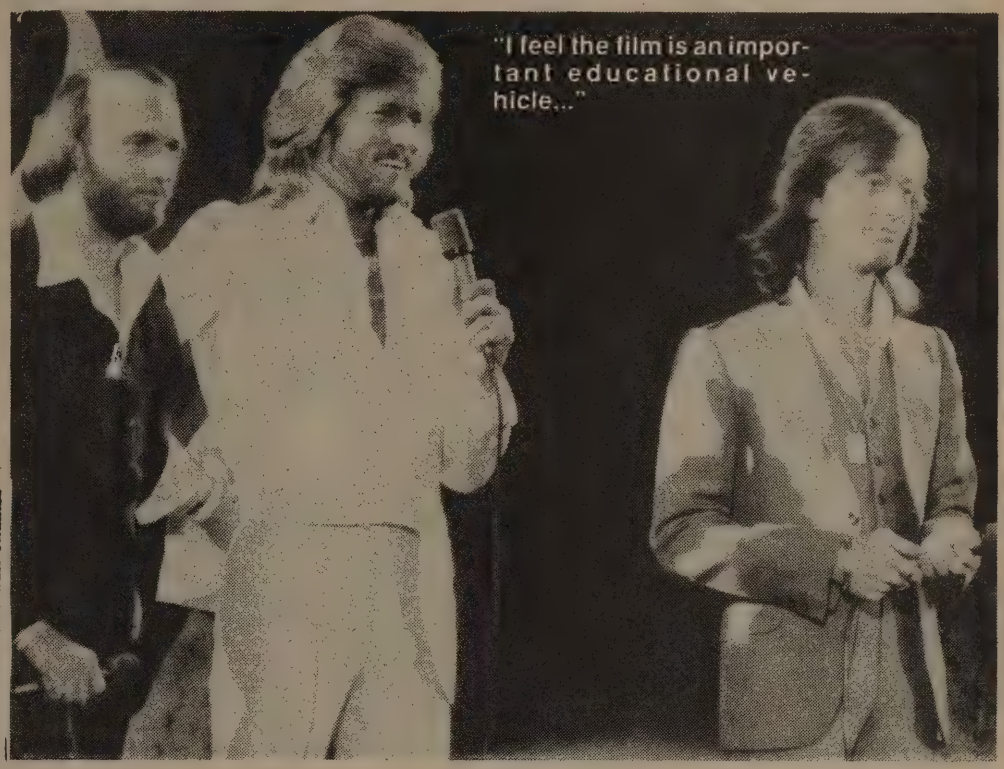
"We will try to capture the essence and spirit of America's foremost recording artists as people, as well as the music they write and perform," said Robert Stigwood, their personal manager who along with David Frost will be the show's executive producer. "The scope of this special will be spectacularly broad. Even though there will be special guest stars, it will not be your typical variety show, although we expect it will be extraordinarily entertaining, and very musical and very enlightening and intriguing."

No guest stars have been announced as we go to press, but word is that Stigwood and Frost will both have on-camera roles — Frost interviewing and Stigwood talking about his experiences as the Gibbs' manager.

Recent Bee Gees' activities include the publication of "The Bee Gees: The Authorized Biography by Barry, Robin, and Maurice Gibb As Told To David Leaf". The book has already sold over 100,000 copies in the U.S. It's the only authorized book by the Gibbs, and contains many private photos from family albums and includes information put together by author Leaf from hundreds of hours of recollections taped by Barry, Robin, and Maurice.

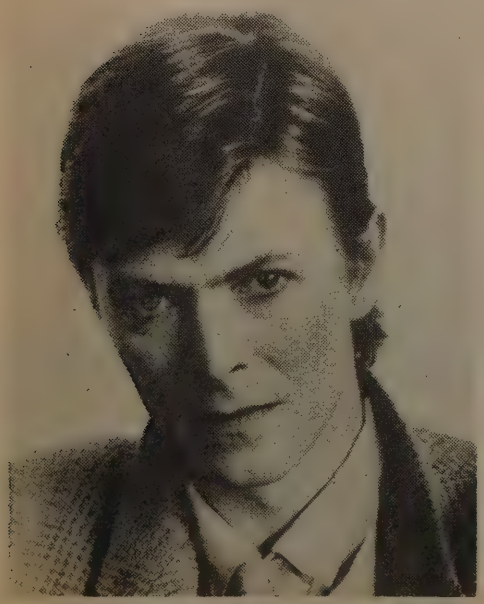
The Gibbs also continue with their charitable activities. After their work with the UNICEF tv special and lp, the latest charity they've gotten behind is the Dade County Florida United Way. Maurice has offered to write the music for the charities yearly promo film.

"I feel the film is an important educational vehicle," said Maurice. "And I am happy to contribute to something that will hopefully inform the public of the many ways that the United Way helps people."□



Richard E. Aaron/Thunder Thumbs

BOWIE'S LATEST VIEW FROM THE TOP


Casual and confident, Bowie poses for an official pic after finishing his new album.

David Bowie is back with a new album. It's called *Lodger*, and it's the final album in the Bowie/Eno trilogy that began with *Low* and continued with *Heroes*.

To promote the new album Bowie has made an unusual move. He's come up with a film by British director David Mallett. The film is a series of three vignettes of Bowie performing selections from the new record. Shot at Keith Ewart Studios in London and will be shown in record stores across the country.

According to sources at Bowie's record company, "The film is an elaborate production of three new Bowie compositions, 'Look Back In Anger', 'D.J.', and 'Boys Keep Swinging'. Bowie and Mallett met when Bowie appeared on the Kenny Everett Video Show in London in early April, and the filming commenced shortly after."

Bowie and his record producer Tony Visconti spent several weeks at the Record Plant in New York City finishing the album.

As we go to press there is no word about a possible Bowie tour in support of the lp, but there is every likelihood that now that Bowie's out of the recording studio for a while we'll have a chance to see him in concert.□

Bowie and Eno's trilogy is expected to finish up with *Lodger*.

DO YOUR PARENTS KNOW?

Take a teaspoon of "Grease," a dash of "Animal House," add to that some "Beach Blanket Bingo" and a bit of "Rock Around The Clock" and you've got the Ramones in their debut movie — "Rock And Roll High School."

A low-budget but nonetheless spashy, technicolor Hollywood picture, this Roger-Corman production was privately screened in New York City. Rest assured that it is a campy, entertaining film that should liven up drive-in screens all over the country this summer.

This is a campy, entertaining film that should liven up drive-in screens all over the country

Drive-In Rock With The Ramones

Love triumphs

You don't have to be a brain surgeon to figure out the plot. A wicked principal (played by the gorgeous ex-Warhol star Mary Woronov, who is a ringer for the late Joan Crawford here) takes over Vince Lombardi High School and refuses to let the kids listen to rock and roll.

Especially offensive to her are the Ramones, who are due in town any minute for The Big Concert.

J.P. Soles ("Carrie," "Halloween") stars the the school ringleader who is hooked on the Ramones (especially Joey) and is determined to get a few of her own songs to the band.

The movie is one long advertisement for the Ramones, who are mentioned every two seconds. Their music is heard constantly, and girls swoon at

Mary Woronov plays the wicked principal of Vince Lombardi High

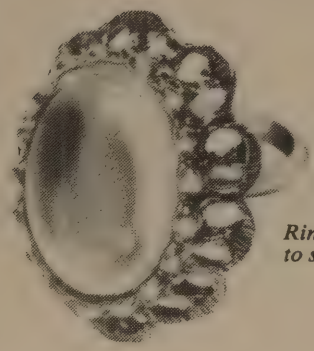
Ramones Rule!

"I thought we were good. It was a once in a lifetime thing — my movie career."

P.J. Soles meets her idols backstage

Take this *changing color* MOOD RING for only 25¢

(a $5.00 value)



Ring enlarged to show detail

"Empathy Gem" changes color with your many moods . . . lets people know how you really feel. Mounted in lovely gold tone setting, adjustable to fit all sizes.

Mysterious "Empathy Gem" reflects your many moods:

Onyx *(black)* – You're tense, nervous, anxious.
Amber *(brownish red)* – You're upset and anxious.
Topaz *(yellow)* – Better, but still tense.
Jade *(green)* – Good. You're beginning to relax.
Aquamarine *(green-blue)* – Better yet. You're calming down.
Lapis Lazuli *(light blue)* – Very good. You are at peace with yourself.
Sapphire *(blue)* – The most desired color! You are at your best!

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6 Offer good only in U.S.A. 420-43-9R

"Things sure have changed since we got kicked out of high school."

The Ramones and Riff Randel (P.J. Soles) take over Vince Lombardi High

the very mention of their names.

Sample dialogue: "Things sure have changed since we got kicked out of high school," says Joey Ramone when the Ramones make a triumphant entrance into V. Lombardi High.

And: "YOU'RE the Ramones?" gasps Woronov. "You're responsible for all that horrible rock and roll music? Do your parents KNOW that you're the Ramones?"

Of course, the kids run amok in the halls, throw food at the lunchroom employees, dance in the classrooms and eventually burn down the school. The only thing missing is Don Rickles running the candy store.

All this is to the tune of such Ramones songs as "Lobotomy," "Pinhead," "Sheena Is A Punk Rocker," "Blitzkrieg Bop," "Do You Wanna Dance?," "California Sun" and the new title track, "Rock And Roll High School."

The movie was viewed with delight by Johnny, Joey, Dee Dee and Marky Ramone, as well as their invited guests, at the screening. Afterwards, Joey had this to say about his first acting role: "I had fun doing it. Some days I was stiffer than others, but it was definitely acting. I just hammed it up a lot."

And from Johnny Ramone: "I thought we were good. It was a once in a lifetime thing — my movie career." Would he consider acting again? "If the opportunity come up." Do the Ramones advocate blowing up high schools? "No," said Johnny, straight-faced.□ *From Lisa Robinson's Rock Talk.*

On the set of "Rock 'N Roll High School" (L-R): Director Allan Arkush, P.J. Soles and Joey Ramone.

"Do your parents KNOW that you're Ramones?"

PHOTOS BY NEW WORLD PICTURE ©1979

ROCK ACTION

Bob Gruen

CAPTION **It-wouldn't-be-a-party-without-dept. catches two rock couples during a party at Studio 54. On the left are Monica and Edgar Winter (Edgar has just completed his long awaited new album) and Meat Loaf and Mrs. Leslie Meat Loaf. Needless to say everybody was having a good time, although the more we look at this photo the more we wonder if Meat Loaf was actually trying to use his tongue as a tie or if he was just kidding. Heh heh.**

SPINADDICT • SPINADDICT

by JAMES SPINA

You might think I'm taking the easy way out by giving every single album one or two sentences but believe me ... the break is all yours. I have recently become very absorbed with the socio-political slant taken in music coverage by my favorite English mag, *The New Musical Express*. You really should try and take a look at *NME* if you are at all interested in the future of rock music. Their manner, at once serious yet highly entertaining, grips me more than the very music covered at times. I plan to incorporate this style into upcoming Spinaddicts but I couldn't resist one more chance to tackle a barrage of lps in a quick and often unjust manner. Some brief guidelines before we begin. The following records are all going into my permanent collection. I have eliminated most of the flack this month so that I could contend with the discs that interest me personally.

One last point. Stop complaining that I get all my records for free. That is simply not true. I spend more money on records each month than most people spend in a year. New York is a Mecca for reviewers that sell almost all the records that they get for free. That is not the case with me. Even the discs that I don't keep are traded in for albums I really want but haven't been able to buy or solicit from publicity departments. And you would faint if you saw my monthly bill from Jem records. Enough:

PHILIP GLASS/ROBERT WILSON "EINSTEIN ON THE BEACH" (TOMATO) I loathe the sound of Philip Glass. This stuff isn't progressive. It's predictable and dated.

Philip Glass

AVERAGE WHITE BAND "FEEL NO FRET" (ATLANTIC) It is really a shame that this sturdy R&B unit can't get very far beyond the feel of their one hit single. Better than disco but nothing here compares to the Stax and Motown heyday of soul music. No pieces picked up by these cake cutters.

Average White Band

SUSAN "FALLING IN LOVE AGAIN" (RCA) Looks like the city of Boston is alive and well in spite of the duldrums perpetrated by its namesake group. These kids made a strong impression on a live at the Rat album a couple of years ago. The strength of that got them this recording contract. The strength of this record should blow away any jokes about their name.

Susan

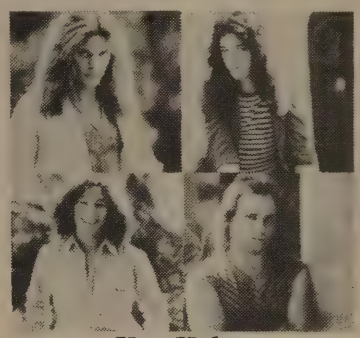
ANNETTE PEACOCK "X DREAMS" (TOMATO) I know her best for her jazz forays with Bley and Bruford but this solo outing ventures much closer to rock and that doesn't hurt at all. Especially like "My Mamma Never Taught Me How To Cook" with its vocal whining that reminds me of early Martha Valez. Great backing by Bruford, Spedding, Ronson and Stu Woods to name a few.

IAN HUNTER "YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC" (CHRYSALIS) This fine record is a surprising delight coming on the heels of his abysmal production of the second Generation X album. Everything here is equal to the drive of his Mott days to such a degree that this could well be the follow up to the *Hoople* album. Hunter solo has never sounded so good.

PARLET "INVASION OF THE BOOTY SNATCHERS" (CASABLANCA) What would happen if the old Supremes crashed into close encounter of the fourth kind.

PERE UBO "DUB HOUSING" (CHRYSALIS) This group has a tremendous underground weirdo reputation and a gross looking lead singer. I find them more gross than tremendous and terribly self-conscious in their attempts to sound strange. I should give this music more time to sink in but I've been reading about them for so long and none of that rave verbiage seems justified.

VAN HALEN "II" (WARNERS) Heavy metal mush for all those lude cadets longing for the good old days of Black Oak Ark and ugly Jim Dandy.



Van Halen

LINK WRAY "BULLSHOT" (VISA) Unburdened by the rockabilly plight of Robert Gordon, Wray has reconvened his love affair with lowdown guitar sounds and songs that flash in the dark. God make me this good when I'm fifty years old. Wray is a living rock legend with a present as perverted and precious as his past.

CHRIS SPEDDING "GUITAR GRAFFITI" (RAK IMPORT) In many ways Spedding is a younger version of Wray. Like everything else his six string touching this record is monstrously great. Especially appreciate the stringing together of guitar solos on side two for all his detractors who have said that Spedding should just shut up and play. I mentioned this record last month but that was my friend Eddie's record so I'm allowed to cheer two times in a row for my fave Brit guitar hero.

ALVIN LEE AND TEN YEARS LATER "RIDE ON" (RSO) Would you believe that there is now yet another live version of "Going Home"? Sad.

THE ROCHES "THE ROCHES" (WARNERS) Three harmony singing sisters produced by Robert Fripp with songs that say nothing in three different keys. They might do well. CSN&Y did with much of the damn same attitude. Why Fripp wasted his time I'll never understand.

The Roches

WAVES "AN ANTHOLOGY OF NEW MUSIC" (BOMP) This compilation of new groups is a perfect warning of names that must be avoided should they be signed to recording deals in the next few months. Most of the music here is as ugly and dumb as the kid pictured on the cover. Boo, Greg Shaw ... You blew it. Get out of California before it rots your brain.

MANFRED MANN'S EARTH BAND "ANGEL STATION" (WARNERS) Unlike Link Wray poor Manfred has not aged gracefully. He doesn't have that old knack for picking great songs any more and most of the musicians surrounding him sound like they came straight from failed auditions with Genesis.

TRB "TWO" (CAPITOL) Too overtly political and Too self righteous. "Bully For You" is a collaboration with Peter Gabriel that sounds Too much like "All Day And All Of The Night" in parts. This record should have been called "Too" especially since it sounds Too much like the drivel on his first record.

DANNY KIRWAN "HELLO THERE BIG BOY" (DJM) Yet another former Fleetwood Macer looking for his piece of the action. Kirwan actually had quite a hand in changing The Mac from a Blues band into the pop machine that today reaps such great success. Kirwan's music is often pleasant, occasionally dull and usually well produced. He sounds like the perfect Graduate of Fleetwood High.

GONG "DOWNWIND" (ARISTA) Quite a stagnant stench here. Hope they stay downwind for everyone's sake.

"TWILLEY" (ARISTA) I just saw him live at the Palladium last night. He reminded me of an outtake from the Gong Show which featured nothing but Presley imitators. Twilley would have been gonged in five seconds. When Phil Seymour left this jerk lost it.

THE DICKIES "THE INCREDIBLE SHRINKING DICKIES" (A&M) I hear that they have broken up already. The record is making a good showing on the British charts but excepting a speeded up version of Black Sabbath's "Paranoid" (which you can do yourself if you play the Sab album at 45) there is nothing here to make me weep over their demise.

DUNCAN BROWNE "THE WILD PLACES" (SIRE) Ex-Metro main man making music for the mind (in his lyrics) and the body (with his classic and electric guitar licks).

"ROCK AND ROLL HIGH SCHOOL" Featuring THE RAMONES (SIRE) This just might be the best rock soundtrack since "The Good, The Bad And The Ugly". Watch out Cheap Trick. The Ramones stand poised one step short of total success and the music never sounded better.

Ramones

"JERRY LEE LEWIS" (ELEKTRA) A new label brings the Killer back in a rocking fine form he hasn't attained in many countryfied years. Nothing blisters like it did way back when but at least he's interested in fast songs again.

LOU REED "THE BELLS" (ARISTA) Up and down. One good record followed by one awful record. It looks like Reed is destined to that kind of walk on the inconsistent side. This one's a stinker so let's hope the next one follows the preset pattern.

Lou Reed

RON WOOD "GIMME SOME NECK" (CBS) What can I say? His guitar playing is nothing special. His voice is weak. Some people dream about being a member of The Stones. Woodie pulls it off with so much flash that even Brian Jones must be smiling. Keith has never seemed happier. If it takes a sloppy solo album every once in awhile to keep Ron happy why should we complain. Me. I love it and you can stick your new wave hair cuts. Ron's is the best rooster in the business.

Ron Wood

PATTI SMITH GROUP "WAVE" (ARISTA) I'm not nuts about the mix on "So You Wanna Be A Rock And Roll Star" (Todd has been terrible at Knob Twisting all along) but that talking song to Pope John Paul is a monster. Patti wears a communion dress on the cover and redresses "Because The Night" for Fred Sonic Smith as "Frederick" on the inside. Wave back Patti. I'm still with you.

NO DICE "2 FACED" (CAPITOL) Small Faces ... 80s style.

HERMANN BROOD & HIS WILD ROMANCE (ARIOLA) "Rock And Roll Junkie" is dedicated to Paul Kossoff. You won me mister. Remember Cubie and The Blizzards? Or was it The Buzzards? Who cares. This music sounds drenched in Jack Daniels and dilapidated pianos. Search for it.

BOB DYLAN AT BUDOKAN (CBS) Rush released to cash in on the huge success of Cheap Trick, this record sounds like outtakes from a Neil Diamond gig in Vegas.

FRANKIE MILLER "A PERFECT FIT" (CHRYSALIS) Already huge in England Miller's brand of rough and ready R&B belting hasn't really dented the U.S. charts yet. At his best he sounds like a streamlined version of Otis Redding and I even heard that Mrs. Redding gets off on his singing. His vocals are right up there with Paul Rodgers in terms of guts and grittiness but the songs bear a close resemblance to the rocking side of Bob Seger.

SWEET "CUT ABOVE THE REST" (CAPITOL) Down to a threesome with the departure of lead singer Brian Connolly, Sweet seem far from lost. Their chances of success seemed to be dwindling in direct proportion to the expansion of their talents. But the success of "Love Is Like Oxygen" changed all that. The band still has the metallic stamina to rock when so willed but their diverse tendencies to sound like futuristic Hollies when the song demands make them forerunners in the progressive pop arena. Scott, Tucker and Priest have always been personal favorites of mine. Their seemingly straightforward refusal to give up in the face of a changing music scene continues to win my respect and the music they make still makes delightful sense.

NEW ENGLAND "NEW ENGLAND" (INFINITY) Sounds more like old England to me. This batch of Americans seem dedicated to the Brit sound of early 70s arrangement-rock. That's not my vintage and the obnoxious inclusion of a slick ditty called "P.U.N.K." justifies and signifies nothing so much as straw groping.

New England

I haven't reviewed the new Robert Fripp album this month because I can't decide if I love it or hate it yet. Don't be surprised if the whole column next month deals with that dilemma. Don't be surprised if I also don't even mention Fripp. We might take another look at The Ramones next time too. I haven't seen the movie yet and I feel that that event might justify even more raving over the record. That *Bomp Waves* album reviewed earlier left a really bad taste in my ears. If any of you out there are interested in sending me self produced and small label singles by all means do so. Restore my faith in the unsigned rockers in this country. Post them Hit Parader with a brief Bio. □

"WE'RE ALL ROCK AND ROLL BANDS, REALLY"

On Tour With Susan

"We've been under a lot of pressure already..."

Almost everyone asks Susan why they chose that name since there aren't any Susans in the group. There aren't any girls in Susan either, which makes it even an odder choice, but these guys (there are four) aren't dummies. They knew just what they were doing all along.

"Once everyone realizes that we're four guys, we'll raise a lot of eyebrows," says guitarist Tom Dickie. "Calling ourselves Susan was more fun than coming up with some rock band name like Sharkface."

See what I mean?

Lead singer Charles Leland adds, "We didn't want the obvious rock and roll name like everybody else. You know, all those male bands with macho names like Trigger and Revolver. There's nothing wrong with those names, we just didn't want a sixties, heavy rock name. We wanted something that wouldn't pigeonhole our music."

The four guys in the group are Charles Leland, Tom Dickie, Mike Leland and Ricky Byrd. Describing themselves as a simple "bass, drums and two guitar band", they played the Boston club circuit for awhile before relocating in New York City.

RICKY BYRD

MICK LELAND

Calling from his Buffalo, N.Y. hotel room, half-way through their first big U.S. tour (opening for Graham Parker and headlining some smaller venues), Charles said that even though Susan is a new band, "we've been under a lot of pressure already because our record started to get a lot of airplay in the markets where we've played. We did a lot of gigs under really adverse conditions, no soundchecks — things like that, but as we've been going along, we've become more confident and relaxed.

"As an opening act we can't really have anything spectacular as far as special effects are concerned," he adds. "We're not opposed to rock theatre, but we believe our music is good enough to speak for itself. Our songs don't need blood and smoke, we have a very simple straight ahead thing. We're just a four piece band doing the music we do, and I think we put it across very well.

"Eventually we'll be interested in sophisticated lighting and stuff like that, but right now we're lucky if the stage is well lit and there's a spotlight on the person singing lead," laughs Charles.

According to their bio, Susan is "Reluctant to classify their big, ballsy sound as anything but 'a crossover into several categories'." But Charles says, "I'm sure we're a pop-oriented band, there's no doubt about it. But it's kind of silly to put labels on us, because it's all one thing. You can have a so-called punk band like The Clash, or a band like Hunter/Ronson, and to me, we're all rock and roll bands, really. There's really not a great deal of difference between us.

"There may be political differences between bands; one band might write about a boy-girl relationship, one might write about the revolution, but as far as the music goes, music is music. Labels are for the critics and the writers."

Susan's debut lp, *Falling In Love Again*, features a sexy pop tribute called "Marlene." Why a song about Marlene Dietrich, the German actress who sang the memorable "Falling In Love Again," in the film classic "The Blue Angel"?

"Tommy wanted to do a song with a lady's name," said Charles, "and I'm not sure who actually said it first, but we said why not do a song about Marlene Dietrich? Basically, we wanted to write a song that would capture some of the feeling of those old films, cause we're all into old movies, that kind of naive sexuality that was going on then. A song that was naughty and nice at the same time, so that's how that came about.

"Obviously she was one of the biggest stars and it's easy to write about somebody like her; she's so sexy."

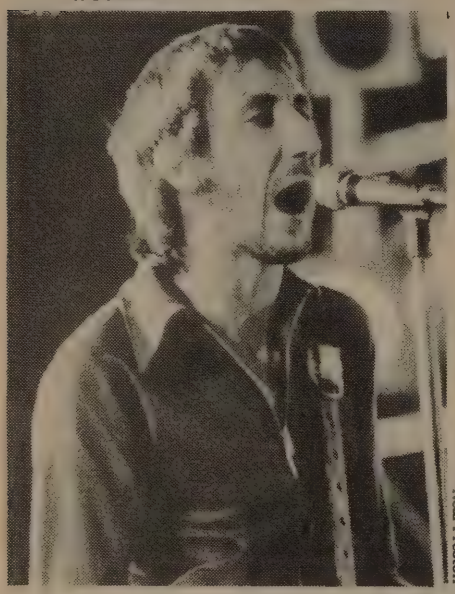
As for his own sexy image, Charles Leland admits that he does try and project that onstage to a certain extent. "That's just natural," he says. "The songs are straightforward things that anybody can understand and it's easy to put that across. But I think our appeal has been pretty broad between male and female."□Lisa Robinson and Deane Zimmerman.

CHARLES LELAND

TOM DICKIE

LET'S MEET ON MARS FOR WOODSTOCK 3

Woodstock 1: Pete Townshend



Neal Preston

Woodstock 1: Grace Slick

Festivals were nothing new in 1969 when Woodstock taught the real world about the rock culture. There'd been the Newport Folk Festivals in the early Sixties at one of which Dylan went electric and messed up folk music and rock and roll, there'd also been the Monterey Festivals including the one where white kids discovered Otis Redding for the first time. But the Woodstock Festival in the summer of 69 was different. Not different because of the bands that played, but because of the quarter of a million young people who showed up to celebrate the rock culture.

Over a quarter of a million people sat in the mud to watch Jimi Hendrix play "Wild Thing", Melanie sing "Candles In The Rain" in the rain, and Abbie Hoffman and Pete Townshend have it out onstage (Townshend won), and as the sun came up the Jefferson Airplane took everybody on a trip.

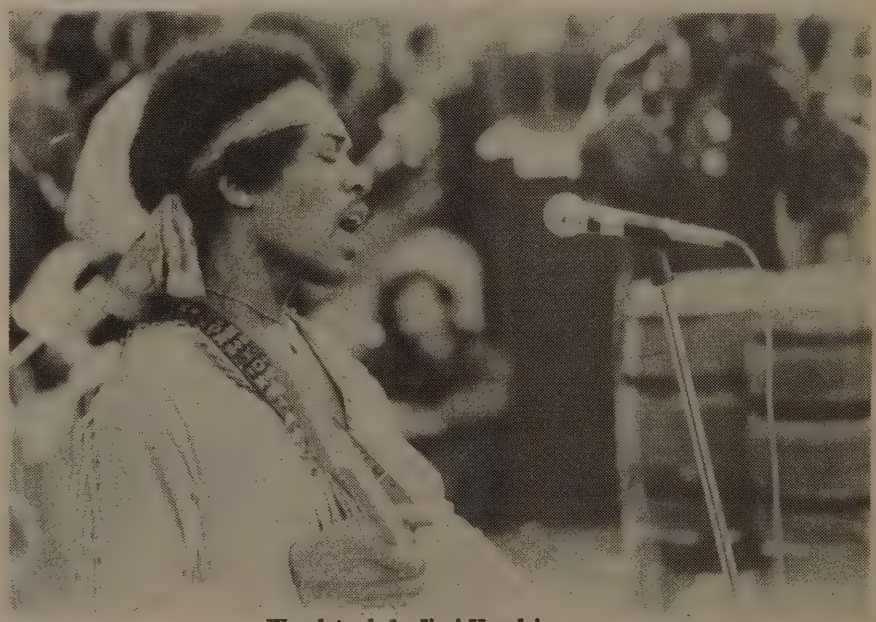
Ten years later Woodstock is a memory, an album, a movie, and something that was so special it can never happen again. At least not the way it did then.

Which isn't stopping people from trying to hold Woodstock II or some variation thereof.

As we go to press there are rumors, press statements, press denials, and all sorts of exciting plans to hold a Woodstock-like festival.

There's John Morris who's the producer of "Woodstock, The Second Gathering" and who's plans as we go to press are to hold WII some place in New York State sometime in August. And then there's Jeff Franklin, president of American Talent International, who's announced "The Hamlet Of Hurleyville", a new entertainment center to be opened with a major music festival in New York's Sullivan County.

Wherever Woodstock II is held, if it is held, it will no doubt be a lot of fun in the sun, but there's no question, it certainly won't be the same as that idyllic event ten years ago.□



Woodstock 1: Jimi Hendrix

AS WE GO TO PRESS WOODSTOCK UPDATE

'The Hamlet of Hurleyville' music festival and entertainment center planned for this summer in upstate New York's Sullivan County, has been abandoned for this year due to difficulty in obtaining the necessary permits, according to the organizers.

But if you've got the Woodstock itch, try coating yourself with mud and head banding off to your local theater (they may not let you in that way, but you know how people over 30 are) to see 'Woodstock' which has been released by Warner Bros. to celebrate the tenth anniversary of the event.

BRYAN FERRY EXPLAINS ROXY'S RETURN

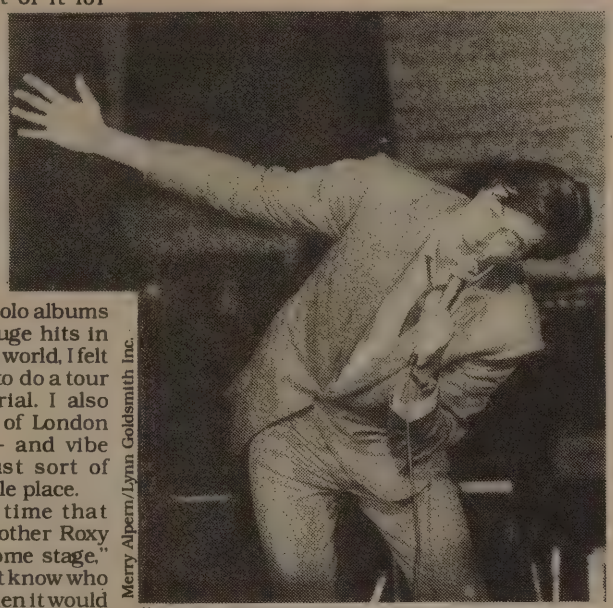
Of course, Bryan Ferry's ties are thinner this year, so he was still the picture of casual elegance as we sat in the Carlyle Hotel to talk about why Roxy Music, after a three-year separation, has reunited.

"There are so many different reasons why Roxy got back together," said Bryan. "And, also why we had that layoff. After the *Siren* album (Roxy's fifth lp), I was very tired, very drained. I felt trapped, totally locked into something and wanted to get out of it for awhile.

"My work is really the only thing that's important to me, but the whole Roxy thing was becoming like Music, Inc. It was album, tour, album, tour, and I didn't want it to be like that.

"And, after four solo albums which had been huge hits in various parts of the world, I felt it was time for me to do a tour of that solo material. I also wanted to get out of London for tax reasons — and vibe reasons. I had just sort of exhausted the whole place.

"I knew all the time that there would be another Roxy Music album at some stage," he insisted. "I didn't know who would be in it or when it would be, but I'd worked too hard building up that name to let it go completely."



Merry Alpern/Lynn Goldsmith Inc.

"I knew all the time that there would be another Roxy Music album at some stage. I didn't know who would be in it or when it would be, but I'd worked too hard building up that name to let it go completely."

Merry Alpern/Lynn Goldsmith Inc.

"...come on, you know what the new wave is about as much as I do. It's all about what Roxy was doing five or six years ago."

Obviously, Atlantic Records is smiling now that Bryan, Phil Manzanera, Andy McKay and Paul Thompson are together again. The Roxy Music lp, *Manifesto*, has sold more than any other Roxy album here (over a quarter of a million copies so far and is still up there with bullets on all the charts). They're even talking about remixing the single, "Dance Away," as a disco track.

As for Ferry's solo career, although he had huge worldwide success (*Let's Stick Together* was a double platinum lp in Australia), his solo lps never took off in America as he had hoped. He says now: "All the energy I had was put into making records and, after a while, I didn't feel as if I was getting enough of a return.

"On the other hand, the critics thought I'd gone commercial, but then I wasn't getting great commercial sales. The whole thing was in limbo.

"After Roxy separated and I went to live in LA for awhile, I was very disoriented. My whole state of mind at the time wasn't very good, and I wasn't sure I wanted to continue making music at all. I eventually felt that one of the things that might help me to revive myself was to pull the whole Roxy thing together again.

"I'd learned a lot in the years we'd been apart and, with Roxy, I was able once again to work with people who had enthusiasm. If you have an idea and you bounce it off of session players, it's not really the same as playing with people who are really involved.

"On my solo albums, I was just the singer, and I wasn't as involved as I can get with Roxy because, mostly, I wasn't singing my songs. With Roxy, I'm sort of driving, or co-driving, the vehicle.

"We can do songs from all of our albums now and they still feel fresh because we haven't done them for so long. Some of them are a little like nostalgia, but, come on, you know what the new wave is about as much as I do. It's all about what Roxy was doing five or six years ago.

"And our material seems fresh to those kids even now. Except," Bryan added with a smile, "we look a bit aging."□

From Lisa Robinson's Rock Talk.

Merry Alpern/Lynn Goldsmith Inc.

Onstage at the Palladium

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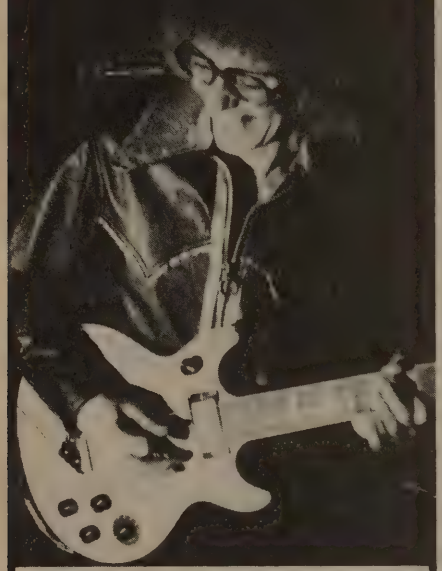

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SINGLES
Where Have You Been All My Life b/w Motor City Madhouse, (8-50172), 11/7/75
Hey Baby b/w Stormtroopin', (8-50197), 1/30/76
Dog Eat Dog b/w Light My Way, (8-50301), 10/22/76
Free For All b/w Street Rats, (8-50363), 3/11/77
Cat Scratch Fever b/w Wang Dang Sweet Pootang, (8-50425), 7/22/77
Home Bound b/w Death By Misadventure, (8-50493), 12/9/77
Yank Me Crank Me But Don't Wake Me Up And Thank Me b/w Cat Scratch Fever, (8-50533), 3/21/78
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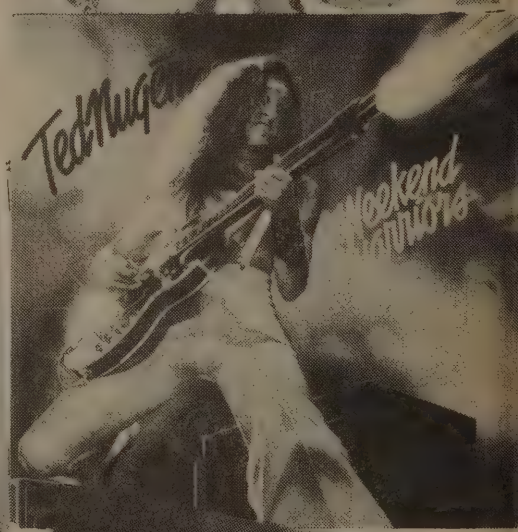
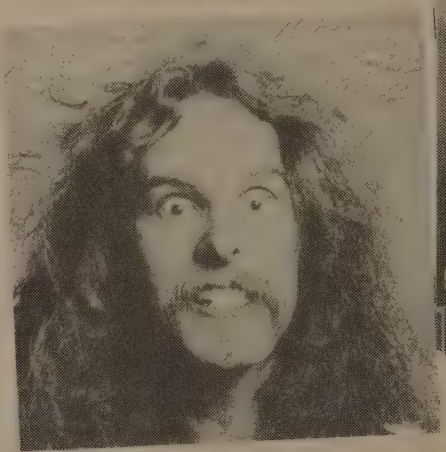
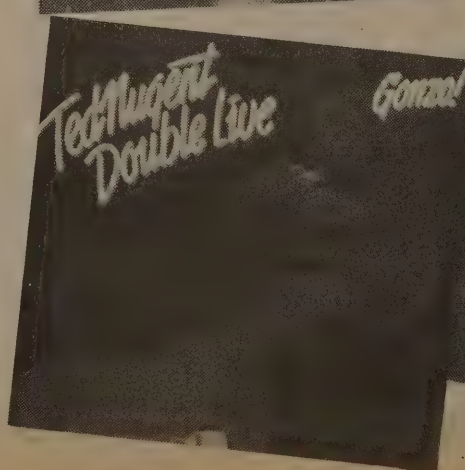
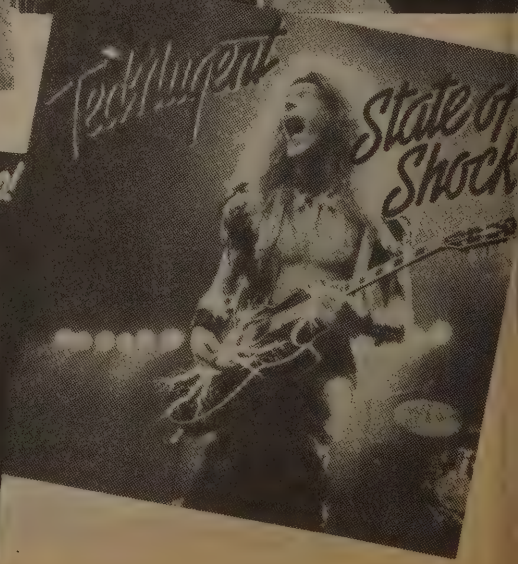
All material recorded on the Epic label.









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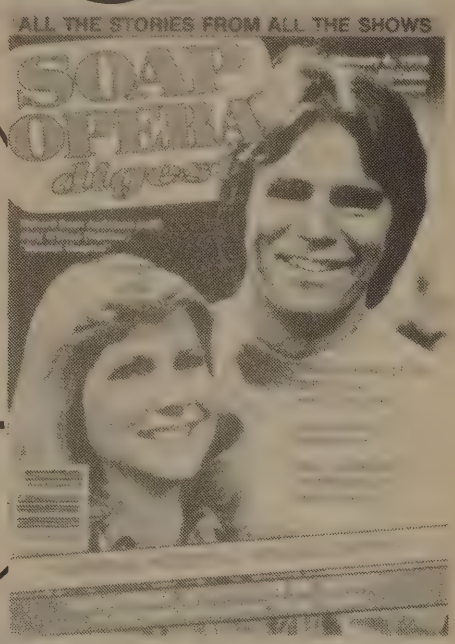

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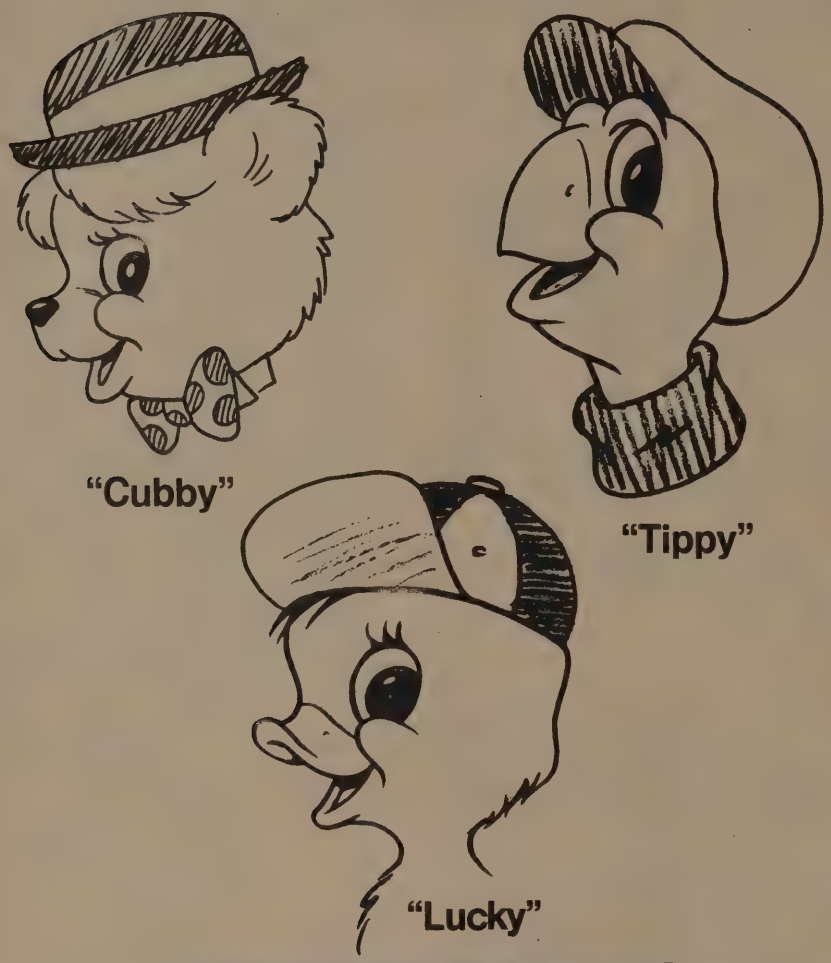

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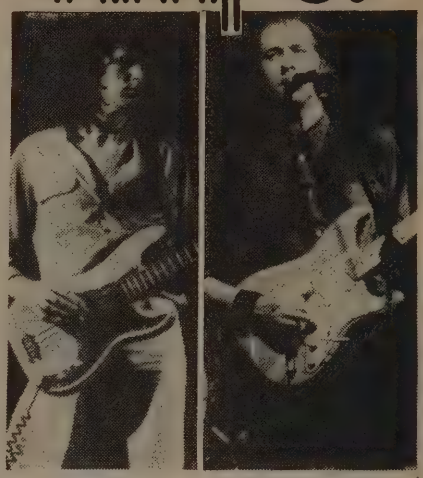


John Illsley Mark Knopfler

DIRE STRAITS

John Illsley: "I use old Fender Precision basses. 1960, 61. They've got different pickups on them. They've got Velvet Hammer pickups. They're better for live work, but they're not better for studio. They give more gain, more punch, but the Fender pickups are a bit smoother.

"I use Ampeg SVT onstage and in the studio I use an Ampeg portaflex, these little ones, studio amps.

"David Knopfler (rhythm guitar) uses Stratocasters and Telecasters, usually preCBS ones — 63, 64. Mark Knopfler (lead guitar) has one 1960, one's a 61 Stratocaster. He also uses a custom Telecaster which I think is a 70 actually but it just happens to be a nice one with a maple neck.

"Mark uses Music Man amps, the combo amps, 130 watt jobs. We used to use Fenders onstage but they just weren't quite powerful enough. David uses a Peavey Duce which is one of the new combo amps.

"I must confess that most of the new guitars and amps that we try and we see is not as good as the stuff that you have to shop around for. My Precision would probably go for eight or nine hundred dollars. I figure I've probably got one of the best Precisions that was made then. It's funny how it's better than the other one, yet there's only a couple of year's difference, the weight of it, the wood that's been used on it, the care that was taken over it. The thing is people have just got a bee in their bonnet about old stuff, but the fact of the matter is there's only a few things that I've tried, like the new Music Man bass is really very, very good; I intend to get one. It's one of the only one's that I've tried that I would possibly use instead of the old one. The new Precisions don't seem to be making the grade at the moment, for me anyway."□

JOE JACKSON LOOKS SHARP AND SOUNDS SPIVEY (Or Something Like That)

Michael Putland/RETNA

"I probably have a lot of talents I haven't realized yet. But for the moment, I'm very much for the present person. I don't think much about the past or future..."

Joe Jackson calls his music "spiv rock". I looked up "spiv" in the Oxford English Dictionary, and found there *is* such a word. A spiv turns out to be a shady character who avoids honest work to live by his wits.

One British pop journalist noted that the English need labels like "spiv" to feel trendy, but in the U.S. I don't know too many people who are into spiv rock. In fact, when Joe Jackson first appeared here, some critics passed him off as merely another Elvis Costello clone.

I heard Jackson's "Fools In Love" on the radio one night, and liked the way it sounded. I went to see him at New York's Bottom Line. He may claim to be a spiv, but from that show it was obvious that he's got it together. He's serious, yet he does have a sense of humor (a character trait I'm not sure he shares with Elvis Costello), and even though he later told me

"I got into singing because I realized that I had something to say. And when it comes to singing my own songs I can do it better than anyone else can do it for me."

Richard E. Aaron

he felt he wasn't as energetic as usual, he gave a hot show.

Backstage, the 24-year-old British rocker admitted that he once thought he had a "terrible" voice. "But I got into singing because I realized that I had something to say," he said. "And when it comes to singing my own songs I can do it better than anyone else can do it for me.

"I've sung in a lot of bands and I've done backing vocals but I didn't seriously get my singing really together until 2 or 3 years ago," he added.

"It was very closely tied up with what I was writing. As my writing began to change, my ideas about singing changed as well and I started to write for my own voice and think about what I wanted to say and how I wanted to say it instead of writing something and trying to get someone to sing it."

Jackson credits the British new wave explosion and the emergence of groups like The Clash with having helped him sort out what he wanted to do. "Seeing The Clash when they first started was a revelation, so totally new," he said. "The energy, the intensity and the genuineness of it was just amazing. The fact that it was music that talked about real things for real people made stuff that had come before seem really self-indulgent and meaningless."

While he readily admits to having never identified with the politics of punk ("It isn't really political, it's a lot of bullshit ...," he says), Jackson is careful about explaining his feelings and anxious not to be misunderstood.

"What The Clash say I appreciate. I believe they're genuine and I believe they're saying something. But for me personally, I feel that if I was going to make a political statement I'd really have to know what I was talking about and be really convinced that what I was saying was right and until such time as I feel that, which is likely to be never, I won't do it."

Jackson calls himself "a total reggae freak" (which will come as no surprise to anyone who's listened to his music) and says, "If I put an album out, nine times out of ten it'll be a reggae album." As for the lyrics, Jackson says he's inspired by "all sorts of things, quite odd things at times — personal things, observations...

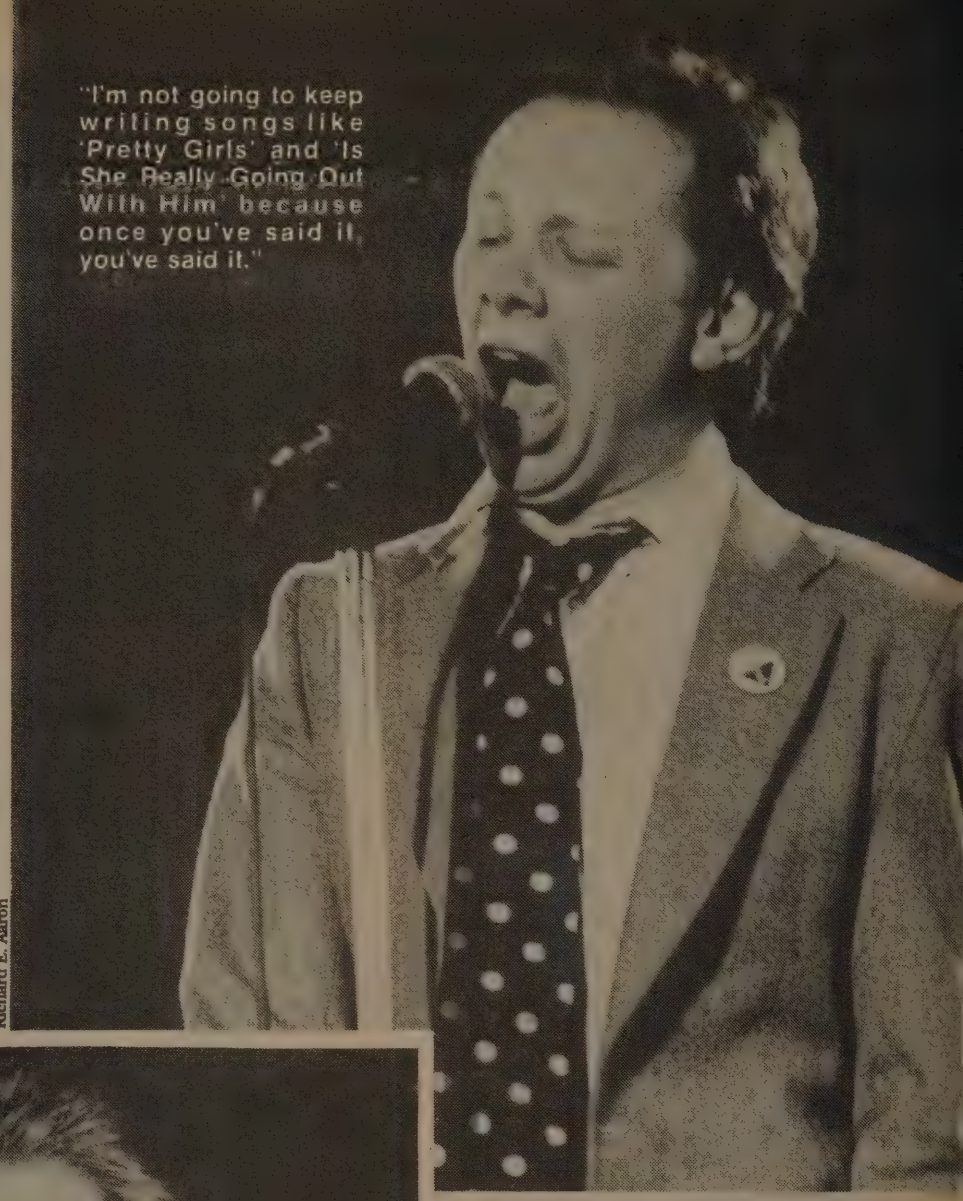
"But they're all real to me," he adds. "I've got to write about things that I think are real, things that I understand well enough to say something about. Otherwise it wouldn't be convincing."

And while fans enjoy his humorous lyrics, Jackson feels that his songwriting is evolving and will show greater depth in the future. "I'm not going to keep writing songs like 'Pretty Girls' and 'Is She Really Going Out With Him' because once you've said it, you've said it. I've got to find new things."

In the dressing room, surrounded by the black and white shirts that are almost as much of his trademark as those polka-dot ties, the conversation turns to the comparisons between Jackson and Elvis Costello: a subject which does not really make him happy.

"I think the comparison is boring, actually," he says politely, and then adds: "I really don't like going to see a performer who's just into his own ego trip and doesn't seem to care at all about his audience. Elvis is totally like that, which is why I hate being compared to him.

"I think we have two totally opposite approaches. Onstage I try to get really involved with the audience and get them involved with me cause that's what I want to get when I go to see a band. I really love that part of it. I don't enjoy recording too much — it seems a bit of a masturbatory exercise to lock yourself into a room and go over a song three or four times ... I get very bored. Having an audience in front of me — that's what it's all about."


"I'm not going to keep writing songs like 'Pretty Girls' and 'Is She Really Going Out With Him' because once you've said it, you've said it."

Richard E. Aaron

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"...if I was going to make a political statement I'd really have to know what I was talking about and be convinced that what I was saying was right and until such time as I feel that, which is likely to be never, I won't do it."

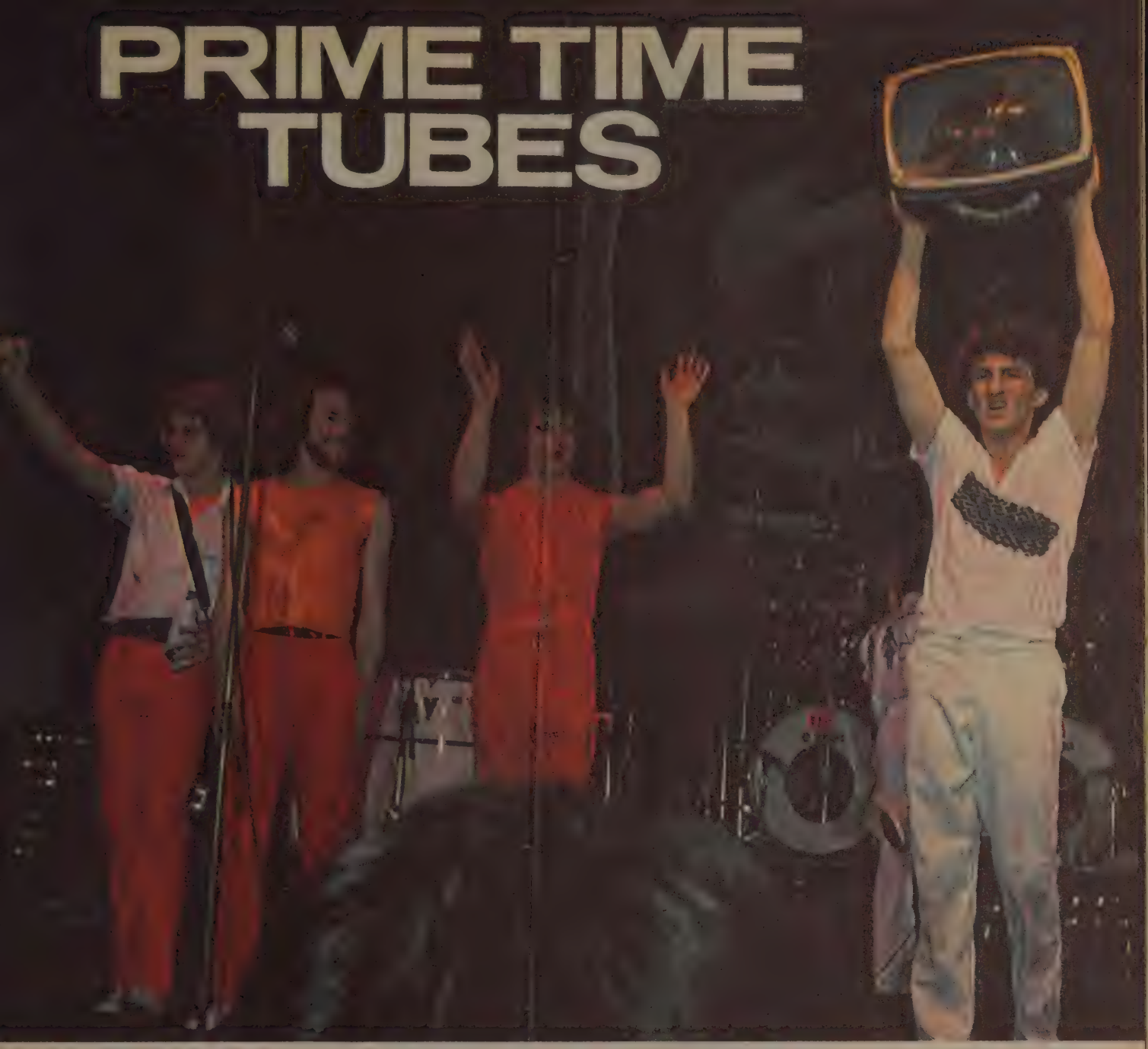
Selling records is also what it's all about and on that score Joe Jackson is doing just fine. His debut A&M lp, *Look Sharp*, has sold nearly a quarter of a million copies since it was released last February and by the time you're reading this, Jackson should be in the studio recording the second album, which he feels will be better than the first.

"I've had lots of time since I recorded the first album to work on new stuff and I've got loads of songs written," he said. "It would be terrible to do a first album and then have nothing else left — rush out a second one that was duff. I'm not about to do that you know..."

As for the future, Jackson isn't terribly concerned about what lies ahead. "I probably have a lot of talents I haven't realized yet," he said, "but for the moment, I'm very much for the present person. I don't think much about the past or future ... Musically I only think as far as the next album — I'm not thinking about the third album though I've got a hazy idea of what it'll be like.

"I just have a lot of off-the-wall ideas of things I'd like to do in the years to come but you know, you have to sort of play it by ear."□By Deane Zimmerman. Research — Lynn Geller.

PRIME TIME TUBES



Fee Waybill Tells How It Happened For The Tubes

by Richard Robinson

The interview is set for 4:30, but the time comes and goes because the record company can't find the Tubes. They've disappeared from their hotel rooms onto the streets of New York. At 5:10 the phone rings again. Found. Fee Waybill, intrepid Tubes' lead singer and actor, is on the phone. Fresh from wandering around the Big Apple eating hot dogs from the sidewalk vendors. On other stops in New York he's sampled the pizza and hot pretzels, but this time it's the hot dogs that have got him.

The Tubes have just played the Palladium to great reviews and a sell-out crowd, and that's only one night on a tour that will take them around the world for the next seven months. Their album *Remote Control*, is a big hit. Word in the music biz is that the Tubes are happening — finally. It's been four or five years and four albums since they first put together their zany rock and roll theatrics, but only now are they getting strong recognition, record sales, sell-out shows, and, for the first time, money in their pockets.

"Boy, I don't know," says Fee Waybill in all honesty when I asked him why he thinks it's all happening for the Tubes *now*. "Maybe it's just the time, who knows. I mean it's our fifth album — it's really our closest thing to commercial listening music. Other than weirdo cult music. We couldn't get on the radio to save our life before. No one was interested in playing 'White Punks On Dope' or anything with dope or sex.

"I think we hit a subject that they like. We hit home. How could tv possibly go wrong. It's so totally saturated in the mind of the American public.

"I don't know, maybe it was that. I think it was just that we really got it together musically and Todd Rundgren sure had a lot to do with it."

The album, *Remote Control*, marks a departure for the Tubes from their past antics. Their stage show and their music has changed, been mod-ified if you like, to reach a

broader spectrum of fans and to depend more on musical talent than on outrageous stage events.

"We had progressed unconsciously musically," says Fee, "but we finally decided that we wanted an album that musically would stand alone. The songs would stand alone. And people wouldn't think that they're missing some elaborate stage routine when they're listening to it."

The Tubes' stage show saw them through their early years. If "White Punks On Dope" and other Tubes' ditties weren't being played on the radio, they were known and appreciated by a growing cult of Tubes' fans. The band (Mike Cotten, Roger Steen, Rick Anderson, Re Styles, Prairie Prince, Vince Welnick, Bill Spooner, and Waybill) was perhaps the most visually outrageous of mid-70's bands; but where fans can go *watch* them perform, it wasn't clear whether they were also listening, or whether the Tubes had much music to listen to. Fee admits that their stage show trapped them.

"We got totally trapped by our stage show. There's no doubt about it. We created a monster that just ate everything, and ended up eating itself.

"It ate up every dollar we had. It ate up all our strength on the road. We were doing like two and a half, two and three-quarters hour shows, just because we couldn't bear to cut anything out. I was making like ten costume changes a show. I was beat to death. I'd lose ten, twenty pounds on the road, get real thin. We just kept doing it, kept beating ourselves to death. Until finally I broke my leg last summer in England during the show, that was kind of like an omen. After that we all decided, look, this is crazy. Not only that, it gave us no longevity at all. It didn't create any music. What it created was a show that you had to top the next time around, and be so outrageous that everyone would say, 'What are they going to top that with next time?' How could they be more shocking, more flesh, more cardboard props.... So we just realized finally that we had gotten into a kind of a spiraling inflationary situation," Fee laughs. "Everything cost more, we had to have more, more .... finally we said this is it, hold on."

After five years of hard work the Tubes were almost ready to call it quits before they decided to give it one more shot — this time without their huge show, without dancers and flash, with the band being more musically involved and focused.

Mark Weiss

"I think we hit a subject that they like. We hit home. How could tv possibly go wrong..."

"Even though there aren't many of them, we didn't want to alienate the fans who liked us already. We had a strong following of fans which guaranteed to sell two hundred thousand albums, which doesn't cut it anymore, that's a flop album. We didn't want to blow off those cult fans, those die-hards. At the same time we knew that if the new music took off we'd get ten times as many new fans. So we just decided to do the best of the new and the old together in the show. Just cut out all the old stuff that wasn't classics, something from each album, but at the same time keep the new show so musical that the new fans would really become involved in the music and buy albums and not go home and develop their Fotomat film instead of buying albums. That's what they did before."

The Tubes write their songs as a group effort, but for the *Remote Control* album they made some changes. "Bill Spooner used to write a lot of the songs, a lot of the strange stuff," explains Fee. "Mike Cotten and I started writing together, much more commercial stuff. We presented all this material to our producer, Todd Rundgren, everybody had songs, Bill had a song, Roger Steen had a song, and Mike and I had about six

songs. We showed him all we had at the beginning of the album. It turned out most of the songs that he liked were Mike's and mine. We didn't use most of that older sounding stuff. We had a couple of other songs that he helped us write in the studio. So it just sort of tended more towards a new kind of song than we used to do."

Fee admits that the change in the Tubes' focus is "a pretty big chance" despite the success of the music. They've cut out the theater and the dancers and emphasized the music. "We were apprehensive about it. Our whole reputation has been built on that. But this album is doing so well it's unbelievable. It's already sold more than our first three albums put together. I think it's a better way to go, to slowly build your foundation and your fans, rather than a big overnight debut success. I think you probably tend to go down just as fast as you go up. I'd just as soon take a long time."

My next question to Fee is unexpected. "What's going to happen when everybody stops watching tv?" I inquire.

"What makes you think that's going to happen?" says Fee.

"I think slowly but surely people are stopping watching television."

"Yeah? Not in California," says Fee with a laugh. "Actually, I've stopped watching commercial tv a whole lot. I've got it on the educational channel now a lot more than I used to."

"You learn how to do a lot of things on educational tv. Learn how to plant things..."

"That's right, plant things and watch a lot of English tv shows."

"Much too liberal," I mutter.

"I don't miss it I tell you," Fee says, then pauses. "If they give it up, we will too, I'm sure. Actually the idea for the album based around television, we were not even thinking about doing an album about it. We were writing this screen play. We had this idea about the boy who grew up watching tv and couldn't make it in the real world because he was mutated because he learned how to do everything tv-style, and then in the real world when he tried it he didn't work. So Mike and I wanted to do this screen play. We had the idea, then we talked to Todd about doing the album we had all these songs, all the lyrics to all these songs were different when we first started. All the lyrics to all the songs on the album were all different. Not really having any theme at all.

"Then we started talking to Todd and he told us, 'I think you should do about tv, because I think everyone expects it from the Tubes sooner or later and I think it would be a logical next step for you.' So we changed the lyrics to almost every song. To vaguely go along with the theme of the album. Make it just vague enough so the song would stand on its own and not have to be tied into a 'Tommy'-type theme. I rewrote them all day long in the studio, as we did each one we rewrote the lyrics."

Shifting the subject for a moment, I ask Fee if the band wants to do movies or tv specials. "Yeah, definitely," says Fee. "I'm going to do a film myself this August about a hippie tight-rope walker in San Francisco. So that's already happening. I definitely want to do the films. I think we're going to still try when we get a chance to go ahead and do our own Tubes' film project. I'm not positive if we're going to use the same theme — depends how big the album gets, I guess — we want to try to do a film project. We want to make as much money as Cheech and Chong did."

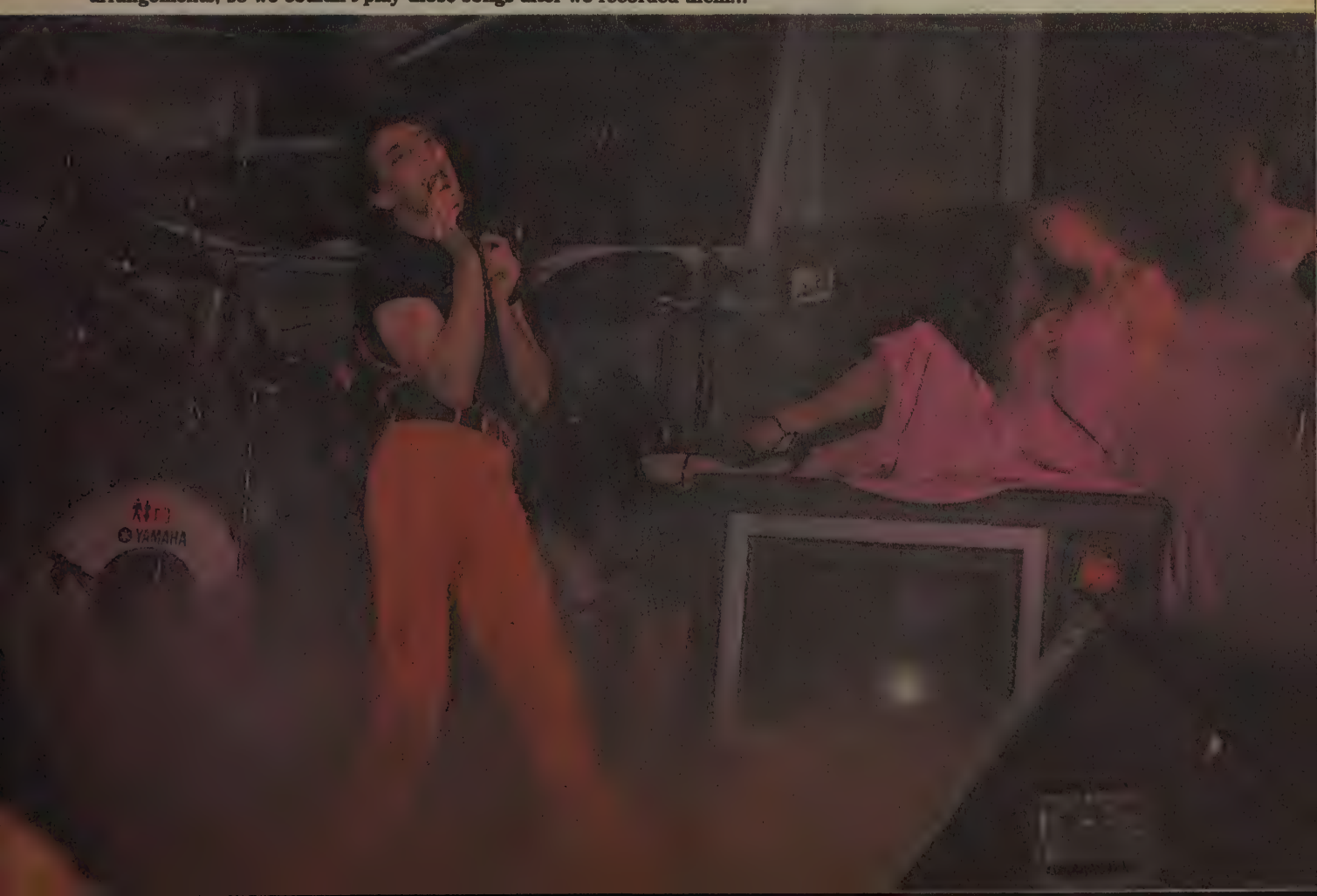
Did Fee always want to run away and join the circus?

"You know, I tried," he says. "I was in the theater in high school, musical comedy. Then I went to college and majored in drama, I stopped singing, stopped doing musicals, because I thought they weren't serious enough. I wanted to do Ibsen and Chekov and Sartre and stuff. So I went to college and did only drama for three years till I got so bored stiff I couldn't believe it. So I quit, at Tempe, Arizona State in Tempe, Arizona, I couldn't hack the drama club anymore. So I quit school and moved to this cattle ranch and became a cowboy. Rode the range, punched cows, which was a lot of fun, hippie cowboys, long-haired cowboys, the cowboys wanted to beat us up all the time.

"Then I decided I wanted to see the world, so I wanted to try to join the circus. So I went to Phoenix, to try to join Ringling Brothers which happened to be in town. They said you have to cut your hair, no hippies.

"So then, rather than go back to the cowboys, I became an equipment guy with Roger's band, we'd been friends in high school and he had a band. So I started as a roadie and did that for a

"We practiced our ass off before we came out on tour, cause we changed everything, we changed the lyrics, we changed the arrangements, so we couldn't play those songs after we recorded them..."



Gary Gershoff/Thunder Thumbs

couple of years, then Roger's band joined with Bill's band, and they joined together in San Francisco and I became a backup singer at first. Then worked my way up to lead singer."

I point out to Fee that at least he knows what it's like to carry the equipment.

"Really. We used to have nothing, one bass amp, one guitar amp, and a set of drums. Now we have two 45-foot trucks full of shit. We have a crew bus and a band bus and an eight or nine man crew. They work their butt off on tour, they don't see hotels for weeks at a time, they do the gig, load it all out at five o'clock in the morning, get in the bus and drive to the next city. Get there at nine or ten and start setting up for our sound check at four."

The Tubes have always used props in the show and outrageous costumes. Despite the shift to a more musical show, and the elimination of some theatrical elements, the band continues to have a very visual show — enough props and electronics for two tractor-trailers. Talking about the costumes and props, Fee explains, "We decided what our basic theme was going to be — black and orange and white — so the band has a wardrobe that's all interchangeable. You can either wear black pants, orange pants, or white pants, with a black, orange, or white top, just mix 'em around, so everybody's got two of everything so just decide what you want it's real easy. As for the props, we just learned that we better have a case for every prop, everyone has got to have a case or else just throw it right out on the street going 60 miles an hour, cause that's what's going to happen anyway. So all the special props, the big tv, has got a case, the tv head that goes over my head has got its own case. It costs you a little bit extra but you get paid in the longrun. We used to go out with just boxes of cardboard props. Once we were on a tour and we had all the props in a truck and the sound system shifted and it flattened everything we had, squashed it to a pancake. It was hilarious, we did a show with all two dimensional props.

"We built all the props ourself. Mike and Prairie designed most of it, then we have our prop guy and stage manager who work out a lot of the props in foam rubber. A lot of it is in foam rubber now because they're real easy and real light. We have a lot of inflatable stuff and carry a vacuum cleaner around to inflate it. It works out real easy. Of course now it's real easy, we used to carry like four boxes of props, now we only just have one. It's not only easier, it's better. The musicians, and me, especially me, I get a chance to be me and concentrate on the songs, rather than concentrate on intricate blocking and stage position so I know where I'm supposed to be for this and this and eight different characters. It just got too crazy, it got to be where people just didn't know where to look, and the last thing they were thinking about was what the music sounded like. I mean they were trying to catch the new dancer coming out, or the one legged ballerina, or the midgets, or whatever it was."

(continued on page 59)

"We had progressed unconsciously musically, but we finally decided that we wanted an album that musically would stand alone. The songs would stand alone. And people wouldn't think that they're some elaborate stage routine when they're listening to it."

Richard E. Aaron/Thunder Thumbs

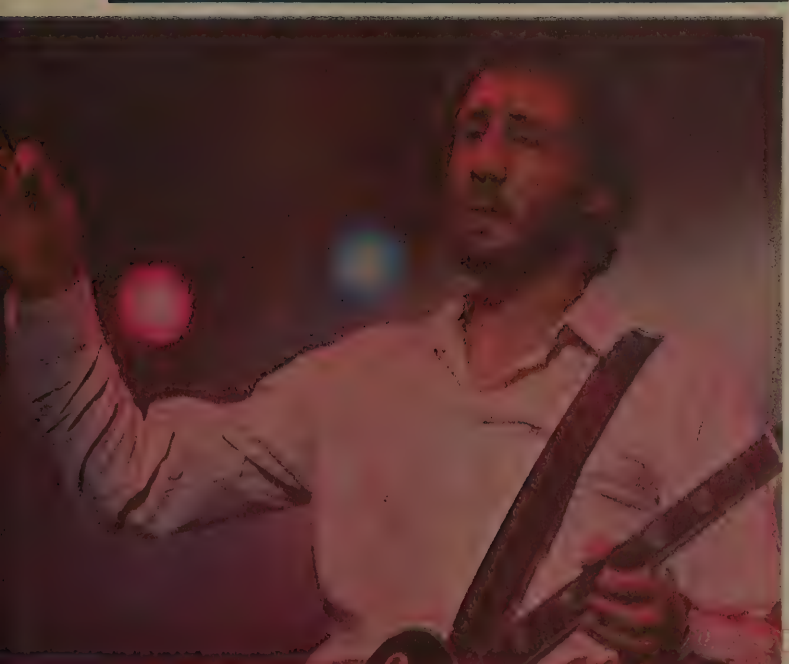
Rock Photographer Bob Gruen On Location In The South Of France For An Exclusive Preview Of The Reformed Supergroup

THE NEW WHO

Thousands of years ago the Romans built an amphitheater at Frejus outside of Cannes. Now, on a brisk May evening, the Who light it with lasers as they begin their show.

The Who are back in action. The backbone rock is still there, but this is a new Who, a 1970's Who. Roger Daltrey's ears are showing, the performance is sparked with shafts of laser light, Kenny Jones is on drums, and John Bundrick adds to the total Who sound with his keyboard playing. The songs span a generation. Oldies rock out — like "Can't Explain" — but there are new tunes as well. The whole show is a progress toward the future, but nothing is lost of the initial magic that makes the Who who they are.

10,000 French Who fans watch Pete Townshend take a giant leap for mankind as Roger Daltrey communes with new Who drummer Kenny Jones.



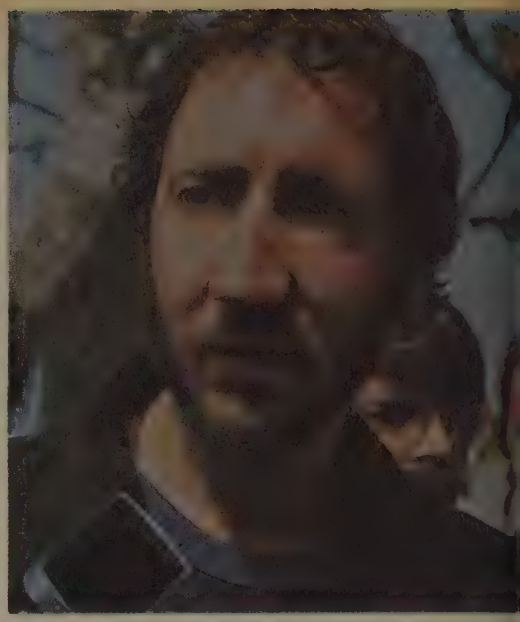
Townshend concentrates on a solo moment during the show.

ALL PHOTOS BY BOB GRUEN

The new look for Roger Daltrey finds him without his buckskin fringed jacket and long locks, but with the same powerful vocal delivery.

The band steps forward to take a well deserved bow at the end of the show. From left to right are John Entwistle, Kenny Jones, Roger Daltrey, Pete Townshend, and keyboard player John Bundrick.

Afternoon in Cannes, and Pete gives an interview about the Who film, "The Kids Are Alright" which many feel is a fitting tribute to the talents and personality of late Who drummer Keith Moon.



Roger Daltrey appears shirtless at the afternoon press conference and the photogs have a field day.

A gala party hosted by the Who after their concerts and film premier is the talk of Cannes. Here Pete arrives at the wing ding.

Relaxing at the party after the show. In the photo are all the band and friend Bill Wyman, can you find them?

RON WOOD ROCKS
On Tour With The New Barbarians

According to Ron Wood's official biography, in 1974 he began recording his first solo album and became friendly with Keith Richards who "came for an evening and stayed four months."

The plot thickened. Woody's assimilation into the Rolling Stones intensified his association with Keith. And this past spring, as a result of that five-year friendship, Keith joined up with Woody's New Barbarians, a band that also included Stanley Clarke on bass, Bobby Keys on sax, Ian McLagan on keyboards, and Ziggy Modeliste on drums.

The New Barbarians (the name was suggested to Woody by Neil Young) caused more speculation about other big name guest stars than any superstar band in recent history. Names like Bob Dylan, Neil Young, Ringo Starr and Mick Jagger (who was in Paris during part of the tour) were bandied about as musicians who might show up at one or more concerts.

"At first I encouraged the rumors," admitted Woody, phoning from his Malibu home before the start of the tour. "I was a bit worried about how I was going to sell all of those tickets. I talked to Jimmy Page who said he might want to do it, and I thought I'd try to fit Mick in, ha ha.

"But then the tickets started selling, and this band sounded so great in rehearsals that none of that bothers me anymore."

The nearly two-hour show that toured across the country had a few musical surprises. Woody even played the saxophone on one number: "Jo, my old lady, gave me a sax and Bobby Keys has been teaching me how to play it," he said. "Bobby's very proud of his pupil.

"At first I encouraged the rumors. I was a bit worried about how I was going to sell all those tickets..."

Despite his big name colleagues — and, obviously Keith Richards is no small drawing card — Woody feels that this is HIS tour...

"We're covering my first two albums; songs like 'I Can Feel The Fire,' 'Am I Grooving You,' 'Take A Look At The Guy,' 'Mystifies Me,' and 'Sure The One You Need.'

"From the new album (*Gimme Some Neck*) there's 'Seven Days' (written for Woody by Bob Dylan and sung in Woody's best Dylanesque voice), 'F.U.C. Her,' 'Buried Alive,' 'Lost And Lonely' and 'Don't Worry.'

"There's also a little reggae section to the act and a country and western set where Keith plays piano and I play pedal steel guitar."

Despite his big name colleagues — and, obviously, Keith Richards is no small drawing card — Woody feels that this is HIS tour, his first, in fact, and his responsibility is strong. "There's much more weight on me now than with the Stones," he said, "because, I haven't got anyone to blame it on this time.

"Onstage I'll be much more uninhibited, much crazier. At first, I was really nervous, I guess. I couldn't talk for a week. But now everything seems to be all right.

"My solo thing wasn't that important to me until the album started to turn out so well. This time around I wanted to sort of clean up my recording act. I didn't want to do an album on an eight-track machine in a basement. I wanted a produced album.

"So I got Roy Thomas Baker to help, and a new record company (CBS). I had to keep Roy down a bit, to keep him from overproducing. But it's got a nice sound, I think.

"So, since I was well pleased, I thought I might as well go out and promote it on the road. And now — well, this band," he enthused once more, "sounds REALLY great."□*From Lisa Robinson's Rock Talk*

ALL PHOTOS BY RICHARD AARON/THUNDER THUMBS

HIT PARADER

CLEVELAND ROCKS!

Ian Hunter Gets A Little Help From His Friends, And Himself

RETNA

Behind the frizzy hair and omnipresent shades is Ian Hunter, a happy Ian Hunter taking his current success in stride, not dwelling on the tough times he's gone through since his days with Mott and rock diaries. His album, *You're Never Alone With A Schizophrenic*, is a big hit; and the past three years of management problems and frustrated recording plans have faded into the background.

The hit album combines the elements of Ian himself, as singer, songwriter, and co-producer with pal Mick Ronson; Springsteen's E-Street Band as the rhythm aces behind the tracks; and the determination that rock and roll should be fun or it shouldn't be at all. A perfect example of Ian's refreshed approach is the tune, "Cleveland Rocks", which sets the pace for the album with its exuberant belief in the good things of rock.

"I wrote that two years ago," says Ian. "It's just because rock started there. That was the first place that discovered Mott, before anyone else did. That's Alan Freed on the song, the guy that introduced the phrase rock and roll. We got the tape off his son Lance who lives in LA. That's Freed talking off a 1952 tape.

"I went to England first. The punk thing was happening in England so I thought well this is alright, so I changed it to England rocks and they put it out and the week they put it out was the week that I split with them. So they pulled it back in again, so the song had never actually got out, right? When I left Columbia I asked them for release restrictions to be lifted on that particular melody line. So they give it to me and then I changed it to 'Cleveland Rocks' which it had been in the first place. And that was it."

To outsiders it may seem like it all happened at once for Ian, but for Ian it's just part of the progression. He says, "This is just me sort of finding it again, I suppose. I'm kind of like ah ... all I can say is like Otto Preminger says, 'Good actors make bad movies'. I've always thought of myself as a good actor, but now and again I can really come up with a bad one. This is one of the good ones.

"I love getting back at people who think I'm over the hill and gone and useless. It's happened to me three or four times over the course of my life. I seem to exist better under those circumstances. I've got to do a couple of complete failures before I get it together and do something actually good," Ian laughs.

The material for this album comes from the past couple of years as well as from the rush to do this album. "It was like two years getting out of my previous manager and off Columbia and getting into a new situation. So half was written during that period; more down songs like 'Standin' In My Light', 'The Outsider', they were written then. And the more up songs, they were written as I got into the new situation over the last three months." Ian is now managed by Steven Popovich, head of Cleveland Intenational Records (Meat Loaf, Ellen Foley) and Ian says it's not true that 'Cleveland Rocks' was written because of that association, it really is about Cleveland not the theme song of a record company. The new situation also includes a recording deal with Chrysalis Records (also home of Blondie).

The immediate success of the album means Ian will be touring. I ask if he's setting up a big tour. With a laugh he says, "Well, we're setting up a kind of tour. Me and Ronson are going to go on the road. We've got the line-up set, all but one, we're looking for one guy. They're all new people. Mick and I produced Ellen Foley and a lot of the people that Ellen got and that we found through Ellen are people that we're going to use and that Ellen is going to use as well. None of them are like session people and none of them have been in bands of any note, they're just ready to go.

"I tell you, we're not going to do the tour like we used to do it. We're just gonna have some good times. We're gonna have some fun. I'm talking about onstage. We're not going to rehearse for a month and then go on the road. Cause we tried a gig out in the Midwest. And we didn't really know much about what we were doing cause we only had a day to rehearse, but it went down amazing. And why it went down amazing was because we felt great doing it. The spirit was there, it was great. And that's what we want to do. We want to rehearse for five days and then just go, and if it's bad one night then we'll learn from it and make it better the next night."

(continued on page 60)

Richard E. Aaron/Thunder Thumbs

"Grownups are only grownup teenagers. It's no different really, we're still a bunch of kids."

Mick Ronson and Ian Hunter record "You're Never Alone With a Schizophrenic"

Freddie Salzberg

HEAD FIRST WITH A SMILE

John Waite Talks About The New Babys

Interview with Deane Zimmerman

This certainly has been an eventful year for The Babys. Not only did they release their third album (Head First — with the notable singles "Everytime I Think Of You" and the title track) and go out on another U.S. tour, sharing the bill with such stars as Alice Cooper, Styx and Cheap Trick, but they also had a major shake-up in personnel.

Formerly a four-man group of British musicians, The Babys increased their lineup to five with the addition of two Americans: Ricky Phillips on bass and Jonathan Cain on keyboards replacing former Baby Mike Corby, whose departure was not exactly on the best of terms.

Calling from his Memphis hotel room on the last day of the tour, lead singer John Waite talked about Corby's parting and explained why he feels it's improved the group.

"It had always been strained between Michael and the rest of the band," he said. "Now, the band is finally a band. We're confident and happy. I know it might sound a bit naive, but it's a lot of good fun again. We fall over laughing..."

HP: Was Michael's departure friendly?

John: No.

HP: Why did he leave?

John: I'll tell you the truth. We had arrived at a place where we couldn't go any further together. We had made one version of the album which nobody liked — we listened to it and nobody was speaking to anybody. It was very intense. We didn't enjoy each other's company anymore at all, we couldn't stay in a room together, it just wasn't happening.

So, it really was either that going down or we'd have to disband and I just really felt that the band was worth continuing with. We finally did a north and south — split up. It wasn't friendly but everyone understood it had to happen...

Michael is on a couple of cuts on the album playing keyboards, but no guitar tracks.

HP: Do you miss playing bass now that Ricky's taken that over?

John: No, I don't miss it at all. Once every six weeks or so me and Tony (drummer Tony Brock) and Wally (Wally Stocker, lead guitars) blast around for a bit and it's a lot of fun. Sometimes it's easy to use it onstage as a prop, an excuse, something to stand behind, but it's nice to concentrate on one thing: being the lead singer.

HP: Is the band becoming more popular in England?

John: Well, we still haven't been able to go over there and do anything really major but the record sales there have increased and the press has been more on our side certainly, so yeah — it seems as if things are changing.

After this tour, we're going to record another album, go to Japan, Australia and Europe and we hope to tour England then.

HP: Has your lack of success in England

Roger Thurber

Rick Derringer joins The Babys onstage at the Bottom Line (L-R) John Waite, Ricky Phillips, Tony Brock, Wally Stocker and Rick Derringer.

been a source of great disappointment?
John: Yeah, I must admit it's kind of disappointing. We were working extensively in Britain a few years ago and then we came to America for 12 days, just to do press, and we kind of got sucked into staying. You can't really start work in America and then give up because you'll lose everything. It takes at least 2 years to break successfully.
HP: With new wave being so popular in England today do you think you'll have difficulty breaking that market?
John: I don't really know. I'm past the point of regarding that type of music as being anything really ... The only thing that cheers me at the moment is Police. I think they're really good. But there's nothing tremendous I really feel is going on there. We'll see — I'll play it by ear, by suitcase.
HP: How do you react to those comparisons between The Babys and Bad Company, Foreigner or Free?
John: Bad Company, Foreigner — I don't like it. Being compared to Free doesn't bother me. When we were growing up in England, the whole band was aware of Free and the blues influences that were coming from America, but it's not completely where I'd say we were coming from. I'd have to be honest and say I listened to Free a lot when I was a kid but I also listened to Robert Johnson and Elmore James. There's a lot of blues influences in The Babys.

I think that Bad Company are often really boring but they're good musicians ... I don't particularly like Foreigner, I think it's overdone. Zeppelin — I must admit the same thing although I do like some of the stuff they do. I'm not really a big Led Zeppelin fan but I used to like *Led Zeppelin II*. I was never really knocked over by anything else they did but I still

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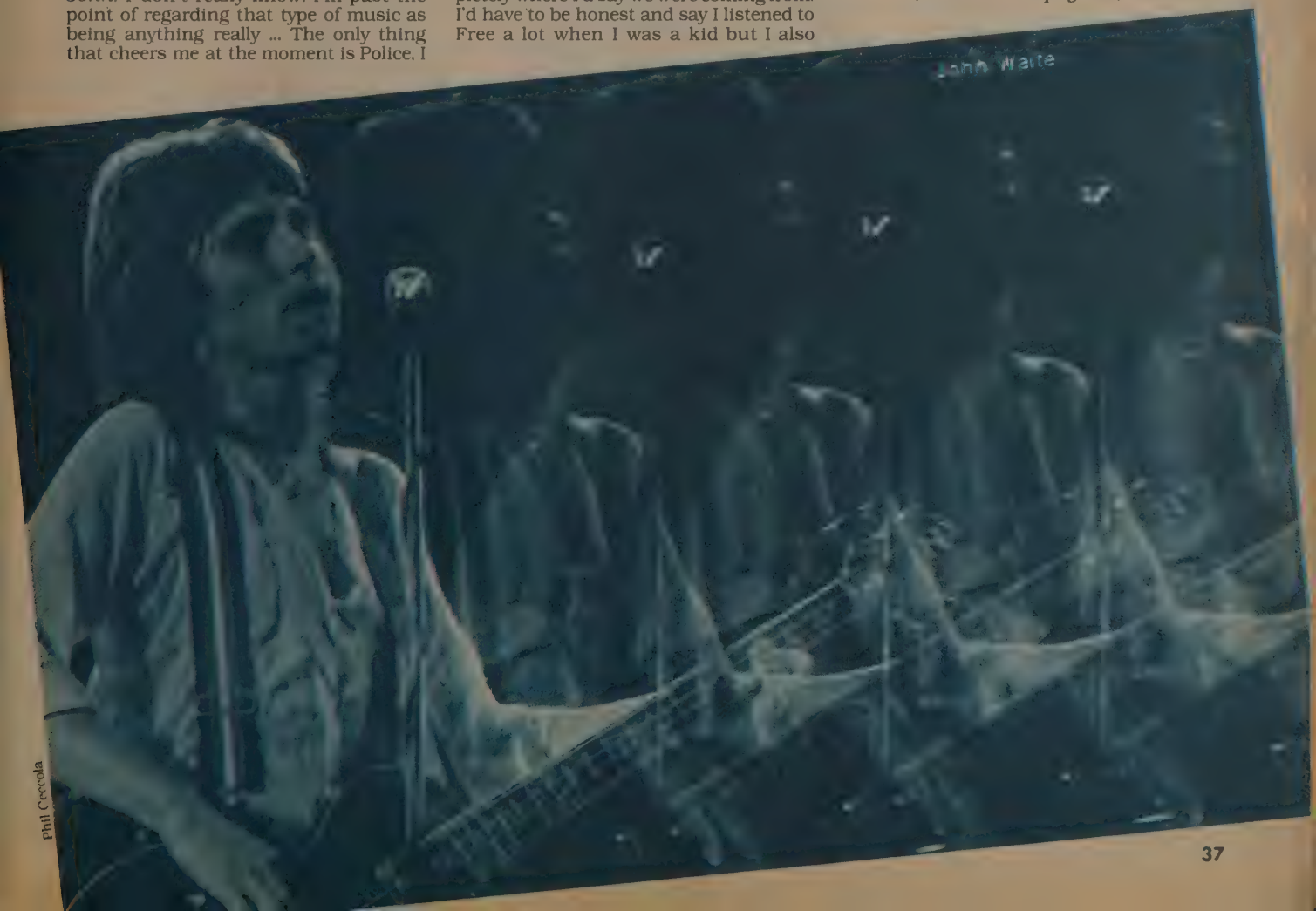


Phil Cecola

STEVE FORBERT

"It's strange in pop music. So often it's just in and out, in and do your thing and then forgotten, and, you know, so many people come and go, it's almost like the public wants stars just to mark the passing of time."

WHO BECOMES A LEGEND MOST

by Lynn Geller

The only time that Steve Forbert had been to New York City before moving there was in eighth grade, when he drove North with his family for a three day visit. His father brought him to Greenwich Village and he went around collecting posters.

"I had a collection of old rock and roll psychedelic posters," Steve said, "like Moby Grape, The Jefferson Airplane, Jimi Hendrix, and I'd read about places like the Poster Mat, which back then was just a little hole in the wall."

The Poster Mat is kid stuff compared to the photo collection on the walls of his New York manager's office, where we sat drinking beer in the early afternoon. Proving he knows his rock and roll history, Steve gave me an audio

Lynn Goldsmith

tour of the many snapshots and publicity stills which surrounded us. He looked amazingly alert for someone who had arrived home from an out of town gig at six that morning.

When talking about Steve Forbert and his music, it's important to remember that he is a product of his era as well as of the South. "Football was a big thing in Meridian, Mississippi," he says. But if girls in his hometown were eyeing Cybil Shepherd roles and football captains, one has to keep in mind that girls everywhere were fainting at Beatle concerts and later traveling in packs to see Crosby, Stills, and Nash and The Cream.

"When I was fourteen or so I was already traveling to other towns and we would see a lot of things that were wild to us at fourteen," recalls Steve, "We saw, you know, frat parties with people drunk out of their minds and girls with dresses over their heads, falling down stairs and guys crawling around in three inches of beer on some basement floor."

What's unusual about Steve and not necessarily peculiar to his Southern heritage, is that when most boys were wondering who to take to a dance, he was wondering what to play at the dance. Joe Athlete might be making the front page of the local paper by scoring a touchdown, but Steve Forbert was seeing upturned girls and their comatose dates, the next town, and the town after that.

On a typical Saturday night when he wasn't working, Steve and his friends would get a case of beer and cruise around in his '63 white Rambler classic.

"We had a bar and we used to play there a lot, but we also used to do stuff like go out to the railroad tracks and there were these bridges and we'd be drunk and laughing, maybe we'd break into a wood yard and start up the tractors, raise those forklifts and race them around. Just crazy stuff, just sitting and throwing rocks off this bridge into the water. I know that sounds Southern and Huck Finnish, but it's true."

While many of Steve Forbert's early experiences may have resembled those of Huck Finn's, when Huck got thirsty on the way home from fishing and stopped to buy a coke, he couldn't buy a *Time Magazine* to go along with it.

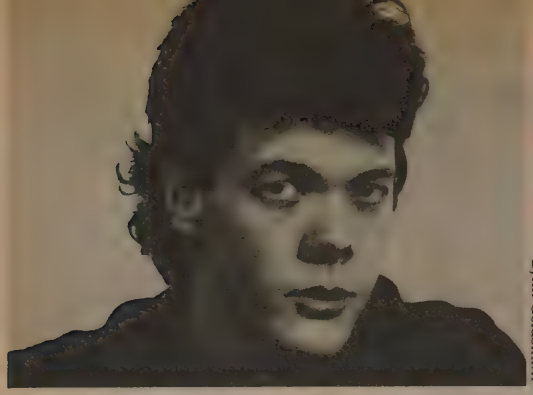
I asked Steve if it was strange being a musician in a town where the culture heroes were football players. "It was a different trip," he said, "To me music is the main thing in my life. For awhile it was weird, I guess, but I came along at a time when people were starting to get into music. Crosby, Stills, and Nash were out and the Vietnam protest and songs like 'Ohio'. Things were happening, and the Vietnam people were starting to smoke grass, get into music more. We had bands in our town and people knew us and would come hear us. We'd do free shows in the park on one Sunday a month. We had our little scene, Meridian, Mississippi."

There has been talk among the press as to whether Steve is the "genuine article": a soft-spoken Southern boy to whom success happened quickly, "much to his surprise." It's a ridiculous question since no one today over the age of ten has that kind of success with that kind of ingenuousness. Certainly he is Southern and soft-spoken, but his success has not come overnight. Ask a naive question, get a naive answer. Steve Forbert isn't naive and neither is the press. If the Wolf Boy had put out a popular record, one could seriously speculate as to how he got where he is. I asked Steve how he got from the street, his original "playing field", into a club.

"Through religiously doing auditions on audition nights. I went to Folk City Hoot nights, every one for several months, and finally they took me up on it and let me play there. Kenny's Castaways opened and they have audition nights

"These days, I try to keep up with what's happening, though you can't watch everything. I try to avoid doing things I don't want to do and to do the things I do want to do."

Lynn Goldsmith



Lynn Goldsmith

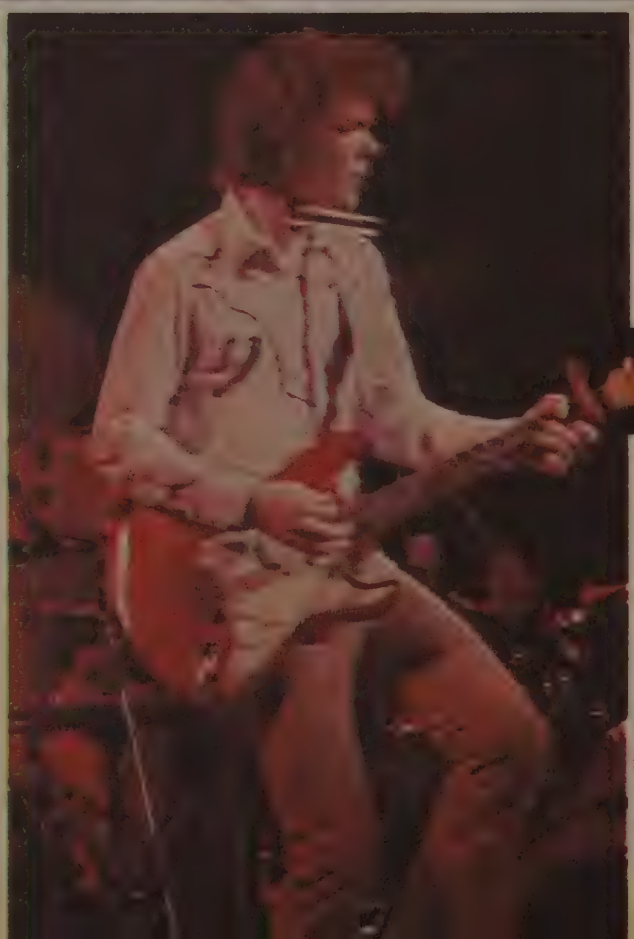
Mikel Kagan/RETNA

on Mondays. I did those and then later I was asked to come in and do a short set between acts or late night things, and it was always, 'I'll be there.' I mean you got to get up there — anybody. It took me awhile to figure, it's not going to come to you and you just got to go through different degrees."

"It's all being taken by degrees and I like that. I started in Greenwich Village in small clubs, hell, before that playing in the street and down South in little bars. People seem to think that this happened very fast but it really hasn't. Everything has been by very logical degrees."

Steve came alone to New York City. Aside from "Going Down To Laurel" and parts of "What Kind Of Guy", which he wrote down South, the songs on his album were written during the first few years he lived in New York.

"It's up to the individual. Some people wouldn't want to get into what I'm doing, which I'm finding more and more involves a lot more than making up songs, my principal love. Some people wouldn't want to mess with all that — they wouldn't want to do an interview or worry about putting a tour together, worry about musicians or sound systems or a bus to travel in or all that stuff. These days, I try to keep up with what's happening, though you can't watch everything. I try to avoid doing things I don't want to do and to do the things I do want to do."



Mike Kagan/RETNA

To help him accomplish doing what he does want to do and avoid doing what he doesn't, Steve has two managers. "the dynamic duo", Danny Fields and Linda Stein.

"I was friends with Danny for five months or so and Danny had said, 'Listen, you get involved in anything, call me, I'd be glad to give you any help I can.' I wasn't thinking I needed a manager, but I found out after awhile that I did. When I figured I did, I met Linda, Danny's partner and I thought these are the people I want to work with. I'd met other people and this seemed to be the definite thing to do."

Steve began his association with Coconut Entertainment in December of 1977, and

Lynn Goldsmith

"...I identify with people like Jimmie Rodgers and Hank Williams. I'm really just a square traditionalist."

signed with Nemporer Records three months later. *Alive On Arrival* was released in November of '78. He put his current band together in January of this year by placing an ad in The Village Voice and auditioning 150 musicians. Steve and his band, "a harmonious little group," have already been on tour in Europe and in Canada with Joan Armatrading. He mostly looks forward to getting back to work on his second album. He has already done some demos for it and has been previewing new material at concerts. Judging from the audience at the Palladium in April — who requested and got "Romeo's Tune" the new material is being well received.

"To each his own. Some people want to sit on their back porch and play guitar and make up songs and sing 'em for their wife or children," Steve said. Though he obviously chose a different route, I asked him if he knew people like that where he came from.

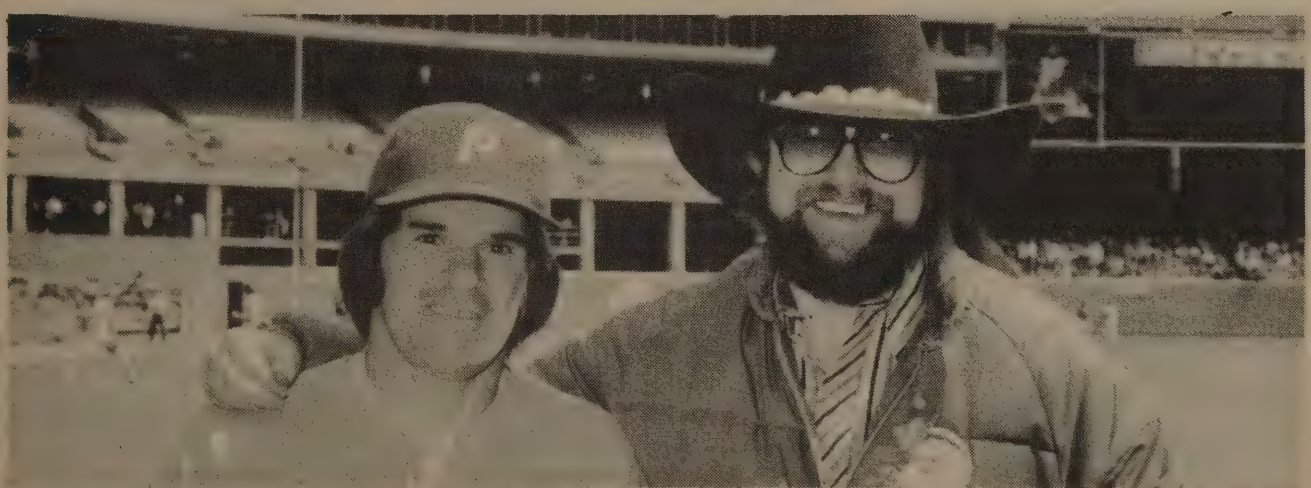
"Yes, in fact, there were a couple of people in Meridian who were a big influence on me and really played a part in bringing me into more folk music, making me aware of my own musical heritage in that region. One guy, Ed Singleterry, knew every Jimmie Rodgers song, wrote a few of his own, and played an old epiphone. He ran a club called The Yodeler, after Jimmie Rodgers, and that's where I did a lot of singing and playing acoustic guitar. It was an alternative to the band situation which I'd been doing since I was eleven. And there was another guy named Ronnie Grayson, who was very encouraging to me. He played a Martin guitar and the guy never had a capo, but he always wanted one on the second fret, so he took a couple of pencils and about fifteen rubber bands and wrapped them all around the back of the neck of the guitar and the ends of the pencils. These people had a tremendous influence on me and I identify with people like Jimmie Rodgers and Hank Williams. I'm really just a square traditionalist."

But he isn't. If he had to be labeled, he might be called an "original traditionalist". That he has been influenced by his native environment is obvious. Steve Forbert is not about to put out a disco version of "Thinkin'", or to embrace new wave rock. But he is distinctive for his ability to incorporate new surroundings into his music, without losing his integrity.

"I'd never reject the South. I really wouldn't trade my growing up there for anything. It was a good thing, but I don't think much about living back down in Mississippi. I'm pretty much into New York at this time in my life. New York has been really terrific to me — WNEW started playing my song very early on, PIX played it, PLJ, the thing with Nicolette Larsen at the Bottom Line, opening for McGuinn, Clark and Hillman at the Palladium — this is where it's all coming together. I'll probably live here some for the rest of my life."

The question I hear most people ask about Steve Forbert is, "Does he want to play Madison Square Garden?", implying, does he have a secret master plan? I asked him if that had been his dream growing up in Mississippi, or if he had fantasized on a smaller scale. Without hesitation he said, "Madison Square Garden the whole trip. Big dreamer." We all have our daydreams, but as Steve said earlier, some people are content to sit on porches and play songs for the wife and kids. Steve Forbert sold his '63 white Rambler classic, got on a bus, and came to New York City.□

ROCK ACTION



CAPTION **Charlie Daniels was off to the ball game recently. Charlie (pictured here with Philadelphia Phillies' star Pete Rose), was on hand at the ballpark to sing the national anthem to open the season. Before the game Charlie visited the St. Louis Cardinals in their dressing room to sing a couple of songs to psych up the team. It must have helped. For after Charlie gave his unplanned renditions of "Uneasy Rider" and "Long Haired Country Boy", the Cards beat the Phillies 3 to 2.**

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PEOPLE OF THE SOUTH WIND

(As recorded by Kansas)

KERRY LIVGREN

There are some who can still remember
All the things that we used to do
But the days of our youth are numbered
And the ones who survive it are few
Oh I can still see their smiling faces
When the times were so good
All in the old familiar places
I'd go back if I could.

To the people of the south wind
People of the southern wind
To the people of the south wind
People of the southern wind.

Well it's a hard thing to face the music
But it's something ev'rybody's got to do
So I hope that I can always remember
All the crazy times we had to go through
Now it's a dream that is slowly fading
Oh I don't want to go
All of the mem'ries are evading
And I want you to know.

It's the people of the south wind
People of the southern wind
To the people of the south wind
People of the southern wind.

Now we've traveled all across the oceans
And we've seen what there is to see
But I guess it's not the proper solution
'Cause it's all about the same to me
Now I look back and it makes me wonder
Why we just couldn't see
All of the battles we fought and won there
Oh I wish that I could be with.

The people of the south wind
People of the southern wind
To the people of the south wind
People of the southern wind.

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LOVE COMES TO EVERYONE

(As recorded by George Harrison)

GEORGE HARRISON

Go do it
Got to go through that door
There's no easy way out at all
Still it only takes time
'Til love comes to everyone.

For you who it always seems blue
It all comes, it never rains
But it pours
Still it only takes time
'Til love comes to everyone.

There in your heart
Something that's never changing
Always a part of
Something that's never ageing
That's in your heart.

It's so true it can happen to you all; there
Knock and it will open wide
And it only takes time
'Til love comes to everyone.

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CAN'T KEEP A GOOD MAN DOWN

(As recorded by Eddie Money)

DAN ALEXANDER
EDDIE MONEY
CHRIS SOLBERG

I can see where I'm goin'
Although the road's not clear
Sometimes it don't seem so but I know you can't keep a good man down.

I buy the paper nearly ev'ry day
But I ain't got time to read it
You know, ain't no jobs for me in there now any way
But I know you can't keep a good man down.

You can't keep a good man down
You can't keep a good man down
You can't keep a good man, can't keep a good man down.

Please don't talk about the plans you've made
Honey I've made some plans myself
You know, sometimes the sign says "stop" but I go
And you can't keep a good man down.

You can't keep a good man down
You can't keep a good man down
You can't keep a good man down
I admit I'd rather fight than quit
You can't keep a good man down.

Better take your rich boy
He stays home all day
Got so much he really ain't got nothin' to say
I'm on the streets
And now we'll cover the whole town.
Ain't got no money, but you can't keep me down.

Please don't talk about the plans you've made
I've made my plans for me
You might lock me out but I'm gonna break free
You can't keep a good man down.

You can't keep a good man down
You can't keep a good man down
Don't get tough
'Cause I can play real rough
You can't keep a good man down
You can't keep a good man down
You can't keep a good man down
Well I admit I'd rather fight than quit
'Cause you can't keep a good man down.

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DON'T EVER WANNA LOSE YA

(As recorded by New England)

JOHN FANNON

You're driving home in a downpour
Can't wait for you to walk through the door
The rain is beating on my brain
As the look on my face stays the same.

Don't ever wanna lose ya
Don't ever wanna lose ya
Don't ever, don't ever wanna lose ya.

And when I hear a speedy siren
My heart gets so still just like dying
Do anything to get you home safe
Where could you be
It's getting so late.

Don't ever wanna lose ya
Don't ever wanna lose ya
Don't ever, don't ever wanna lose ya.

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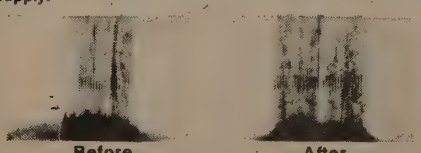

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MINUTE BY MINUTE

(As recorded by The Dooble Brothers)

MICHAEL McDONALD
LESTER ABRAMS

Hey don't worry I've been lied to
I've been here many times before
Girl don't you worry
I know where I stand
I don't need this love
I don't need your hand
I know I could turn (or)
Blink and you'd be gone
Then I must be prepared any time to carry on.

But minute by minute by minute by minute
I'll keep holding on oh
(I'll be holding on)
Minute by minute by minute by minute
I'll keep holding on, oh baby.

You would stay just to watch me darlin'
Wilt away on lies from you
Can't stop the habit
Of livin' on the run
Take it all for granted
Like you're the only one
Livin' on my own
Somehow that sounds nice
You think I'm your fool
Well you may just be right.

'Cause minute by minute by minute by minute
I'll keep holding on now
(I'll be holding on)
Oh yes I will
Minute by minute by minute by minute
I'll keep holding on
I'll keep holding on oh.

Call my name and I'll be gone
You'll reach out and I won't be there
Just my luck you'll realize
You should spend your life with someone
You could spend your life with someone.

Minute by minute by minute by minute
I'll be holding on yeah yeah now oh baby
Minute by minute by minute by minute
I'll be holding on
Minute by minute by minute by minute
I'll be holding on.

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DO IT OR DIE

(As recorded by Atlanta Rhythm Section)

BUDDY BUIE
J.R. COBB
RONNIE HAMMOND

Don't let your troubles make you cry
Don't waste a moment wonderin' why
When ev'rything goes wrong
You have to go on
And do it or die.

Do it or die now
Stand your ground
Don't let your bad breaks go gettin' you down
Even when times get rough
And you've had enough
You still gotta try
Do it no matter what the people say
They don't even know you.

Die before you let them stand in your way
(Don't you know that)
You should know that life is a gamble all along
Winners or losers you keep rollin' on
So go on and roll the dice
You only live twice
So do it or die.

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SAD EYES

(As recorded by Robert John)

ROBERT JOHN

Sad eyes
Turn the other way
I don't wanna see you cry
Sad eyes
You knew there'd come a day
When we would have to say goodbye.

Looks like it's over
You knew I couldn't stay
She's comin' home today
We had a good thing
I'll miss your sweet love
Why must you look at me this way
It's over.

Try to remember the magic that we shared
In time your broken heart will mend
I never used you
You knew I really cared
I hate to see it have to end
But it's over.

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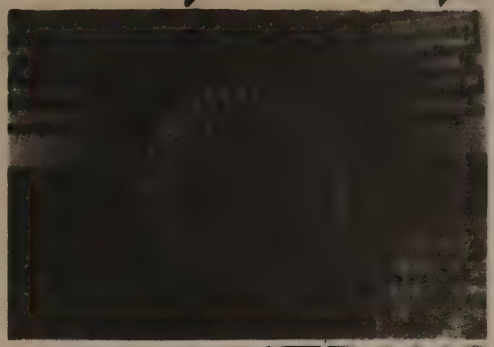

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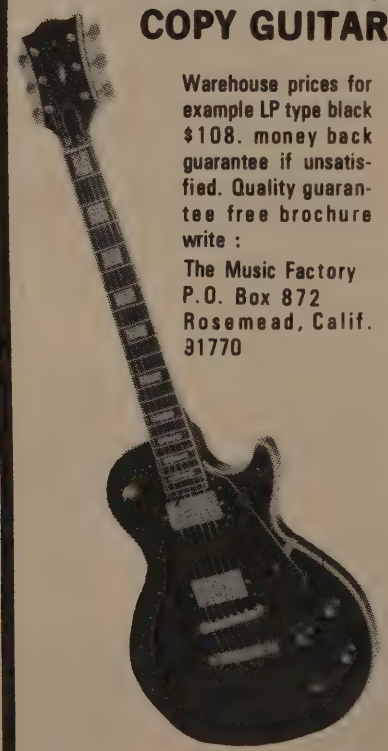

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ANYBODY WANNA PARTY?

(As recorded by Gloria Gaynor)

DINO FEKARIS
FREDDIE PERREN

Love sweet love
Won't you be good to me
You could set me free
C'mon set me free
We could dance 'neath the pale moonlight
Feelin' good tonight
Feelin' good tonight.

Please somebody's got to get me to the action
Some satisfaction is what I've been searchin' for
Got to find myself a happy situation
Some celebration
Somebody who calls for more.

Anybody want to party down tonight
Anybody want to party
Anybody want to party down tonight
Anybody want to party
Anybody want to party.

It'd be nice to realize a little romance
Could dig some slow dance
Could dig some girl meets boy
Can't put too much time in searchin' for some reason
Must be the season for doin' that Jump for joy.
(Repeat chorus)

I'm a person with a passion for some livin'
I can't help givin' my body a real good time
I'm a sucker for the music and the laughter
I know right after that
Lovin' is so sublime.
(Repeat chorus)

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UP ON THE ROOF

(As recorded by James Taylor)

GERRY GOFFIN
CAROLE KING

When this old world starts getting me down
And people are just too much for me to face
I climb 'way up to the top of the stars
And all my cares just drift right into space
On the roof it's peaceful as can be
And there the world below can't bother me.

Let me tell you now when I come home feeling tired and beat
I go up where the air is fresh and sweet
I get away from the hustling crowds
And all that rat race noise down in the street
On the roof's the only place I know
Where you just have to wish to make it so
Up on the roof.

At night the stars put on a show for free
And darling you can share it all with me
I keep a-tellin' you
Right smack dab in the middle of town
I found a paradise that's trouble proof
And if this world starts getting you down
There's room enough for two up on the roof.

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ROCK ME

(As recorded by Nick Gilder)

NICK GILDER
JAMES McCULLOCH

Take them for a ride
Let them feel the energy you can provide
Rolling to the times
Make it feel like real emotion this time around
You're so physical, very intellectual
Can't stop askin' why
Rolling with the changes of a social institution
Don't stop drivin' 'em wild, wild, wild.

You really rock me
You really rock me
You really rock me.

Touching with your eyes
Make contact for a moment
When you think you've survived
Take them for a ride
All the young tomorrows
Want to know you're surprised.

You really rock me
You really rock me
You really rock me
You really rock me
You really rock me
You really rock me
You really rock me
You really rock me.

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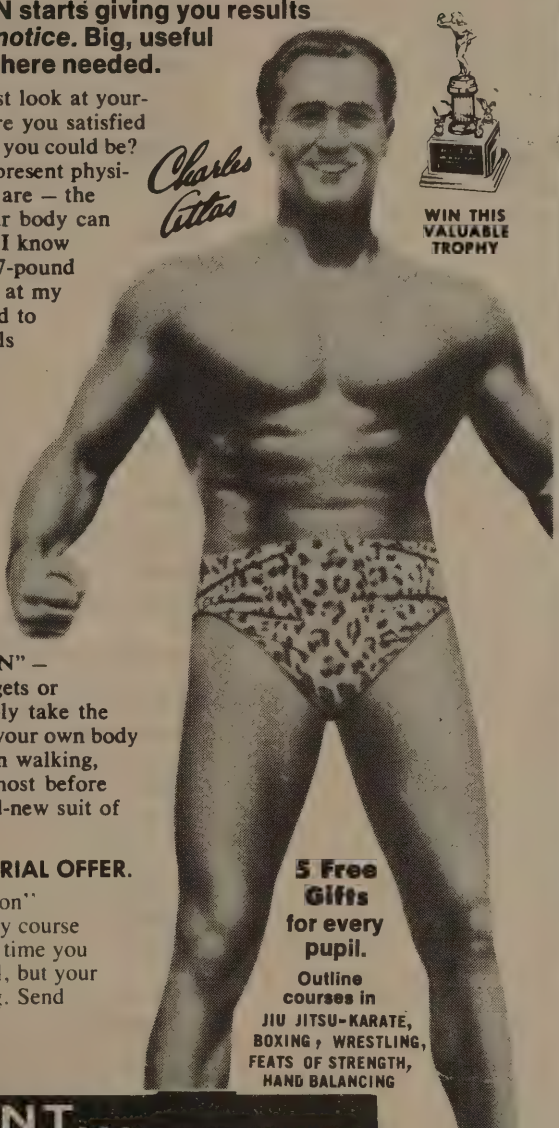

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THE BIG BULLY! I'LL GET EVEN SOME DAY
OH DON'T LET IT BOTHER YOU, LITTLE BOY!
DARN IT! I'M SICK AND TIRED OF BEING A SCARECROW! CHARLES ATLAS SAYS HE CAN GIVE ME A REAL BODY. ALL RIGHT! I'LL GAMBLE A STAMP AND GET HIS FREE BOOK!
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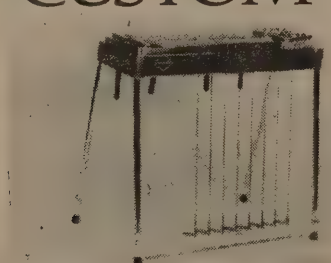

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BOOGIE WONDERLAND

(As recorded by Earth, Wind & Fire with The Emotions)

ALLEE WILLIS
JON LIND

Dance
Boogie Wonderland
Ha ha dance
Boogie Wonderland.

Midnight creeps so slowly into
hearts of men who need more than
they get
Daylight deals a bad hand to a
woman who has laid too many bets
The mirror stares you in the face
And says, "Baby, uh uh it don't
work"
You say your prayers though you
don't care
You dance and shake the hurt.

Dance
Boogie Wonderland
Ha ha dance
Boogie Wonderland.

Sounds fly through the night
I chase my vinyl dreams to Boogie
Wonderland.

I find romance when I start to dance
in Boogie Wonderland
All the love in the world can't be
gone
All the need to be loved can't be
wrong
All the records are playing and my
heart keeps saying
"Boogie Wonderland, Wonderland"
Dance
Boogie Wonderland
Ha ha dance
Boogie Wonderland
Ha ha
I find romance when I start to dance
In Boogie Wonderland.

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STRAIGHT FROM THE HEART (a/k/a/ Straight From Your Heart)

(As recorded by Tavares)

LEN RON HANKS
ZANE GREY

Some may not think what you do is
right
Just might hold it against you
No matter how hard you try and fight
Some still may resent you
Alright if you're comin'
I'd love to see it comin'.

Straight from the heart
You knew where to start
I'd love to see it comin', comin'
Straight from the heart
You knew where to start.

I look around it's clear to me
You need love hey I see
I've seen enough to know by now
When you fail to show it shows
somehow.

Can't entertain a fantasy
I search I need reality
You can share your love now, as you
pass
If it's not too much to ask.

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EYEBALLIN'

(As recorded by Heatwave)

ROD TEMPERTON

We're goin' eyeballin'
You better watch it
We're keepin' the score
We're goin' eyeballin'
Checkin' out the thing
Ain't gonna stop till we've tasted the
cream.

So if you're lookin' good
And you show me what you got
Gonna check you out in the lights
Eyeballin' tonight.

We're goin' eyeballin'
Standin' all we can
Takin' some time leavin' nothin' to
chance
We're goin' eyeballin'
Layin' out the land
We've got you covered
It's part of the plan.

So if you're lookin' good
And you show me what you got
Gonna check you out in the lights
Eyeballin' tonight.

We need to see you movin'
We got to catch your act tonight
We want to see you prove.

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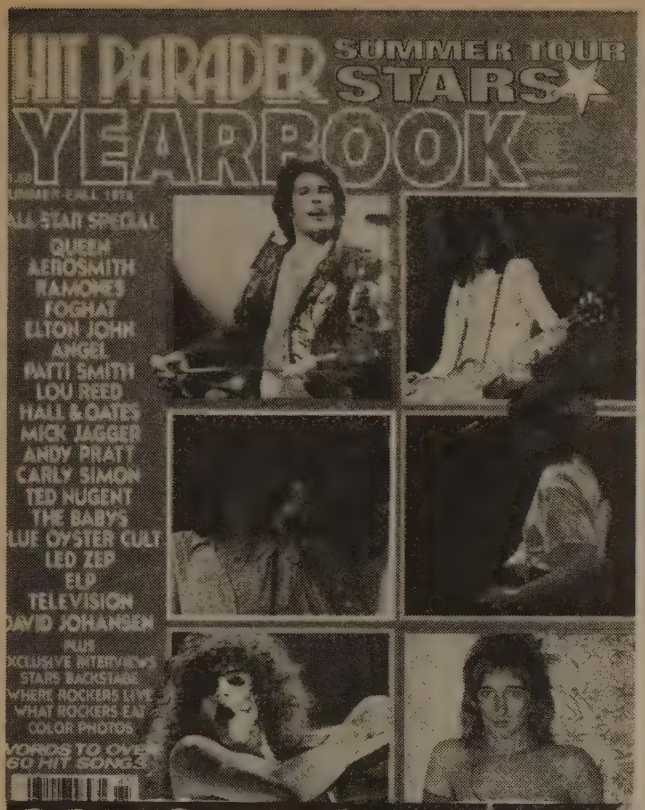

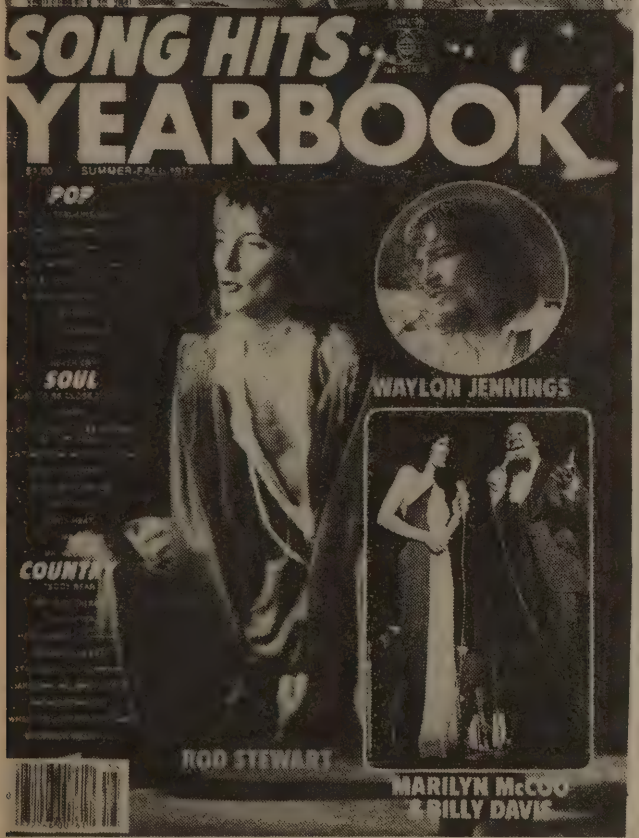

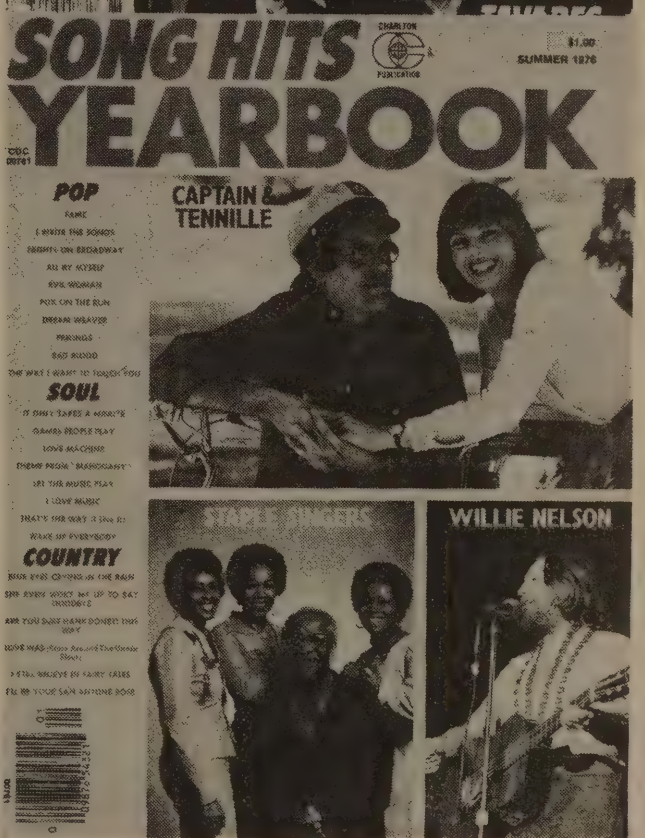

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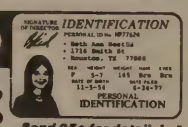

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WEEKEND

(As recorded by Wet Willie)

MICK JACKSON
TOMMY MAYER

Ooo
Friday evenin'
What a feelin'
Feel like singin'
Tired of workin'
My mind is buzzin'
Feel like dancin' yes I do.

But you gotta make the best of life
while you're young
Good people
Weekend
Do just what you wanna do
Weekend
When those workin' days are
through
Weekend, weekend, weekend
Weekend, weekend
You know it's time to get away
Weekend
I wanna hear ev'rybody say
Weekend, weekend, weekend.

Saturday night feelin' just right
Makin' new friends
Lazy Sunday
Every Monday ends my weekend
Yes it does.

But you gotta make the best of life
while you're young
Listen people
Weekend
Party down with all your friends
Weekend
It's party, hearty time again
Weekend, weekend, weekend
Weekend, weekend
Spendin' all my hard-earned pay
Weekend
With crazy nights and lazy days
Weekend, weekend, weekend.

But you believe me right now
Weekend
Watchin' all the people play
Weekend
I wanna hear ev'rybody say
Weekend, weekend, weekend
Weekend, weekend
Do what you wanna do
Weekend
When those workin' days are
through
Weekend, weekend, weekend.

Ah you gotta make the best of life
while you're young
Right now
Weekend
Do what you wanna do
Weekend
When those workin' days are
through
Weekend, weekend, weekend
Yeah weekend.

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DOES YOUR MOTHER KNOW

(As recorded by Abba)

BENNY ANDERSSON
BJORN ULVAEUS

You're so hot teasing me
So you're blue
But I can't take a chance on a chick
like you
It's something I couldn't do
There's that look in your eyes
I can read in your face that your
feelings are driving you wild
Ah but girl you're only a child.

Well I could dance with you honey
If you think it's funny
Does your mother know that you're
out
And I could chat with you baby, flirt
a little maybe
Does your mother know that you're
out
Better slow down girl that's no way
to go
(Does your mother know)
Take it easy (take it easy)
Try to cool it girl
Play it nice and slow
(Does your mother know).

I can see what you want but you
seem pretty young to be searching
for that kind of fun
So maybe I'm not the one
You're so cute I like your style
And I know what you mean when
you give me a flash of that smile
Ah but girl you're only a child.

Well I could dance with you honey
If you think it's funny
Does your mother know that you're
out
And I could chat with you baby
Flirt a little maybe
Does your mother know that you're
out.

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How to make others secretly DO YOUR BIDDING with the astonishing power of

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Here's how to get started in just 3 minutes . . .

Dear Friend:

New power is about to leap into your life . . . an astonishing way to control the thoughts and actions of others without their knowing it . . . no matter how much they may *not* want to follow your instructions, they carry them out to a "T" every time!

With "Automatic Mind-Command" you'll be running the show. Make a wish, turn on The Power, and watch those around you drop everything and do what they're told.

And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—*you* alone decide when things should start . . . stop . . . change around.

CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now: however, if there's anything else I can do for you, I'd be glad to . . ." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you $1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, *it's done!* The people who do these things for you will remember what they did, but not *why!*

FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work . . . One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command . . ." Suddenly the boss apologized for being a scoundrel. "Please . . . I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money . . . and it's there! You want some affection . . . you'll be smothered! You want peace and quiet . . . the world stands still!

NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks . . . Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left . . . she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell . . . your neighbors won't say . . . your boss keeps quiet about . . . ALL BROUGHT INTO THE OPEN JUST FOR YOU!! They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you . . . and automatically want to help you.

INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience . . . time after time. For example . . .

A STRANGER HANDS HIM $500—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him $500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all . . . things happen every day with "Automatic Mind-Command."

RECEIVES NEEDED CASH QUICKLY!—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers she never knew existed!

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming . . . Now I say to you: Wish no more!

HOW TO GET STARTED IN JUST 3 MINUTES!

Minute #1—Fill out the No-Risk Coupon and mail it to us.

Minute #2—When you receive a package in the mail from us, open it.

Minute #3—Lift the front cover, and let the secret feed itself in to your mind automatically.

After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME . . . for money, love, healing, protection, and much more!

Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from [illegible] section—pay raises, bonuses, gifts, legacies . . . rising tide of good fortune!

MORE AMAZING CASE HISTORIES!

And it's all just *minutes* away!

Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of contacting her by letter or phone. From far away . . . he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!

Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief . . . And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

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So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power let it put you on the road to a NEW LIFE . . . filled to the brim with riches, love, pleasure and all the wonderful luxuries of the world . . . and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—TODAY!

Sincerely yours,

Scott Reed

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

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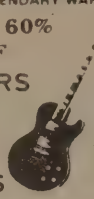
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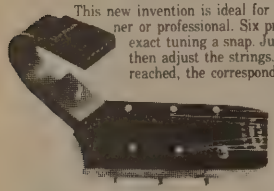
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ONE WAY OR ANOTHER

(As recorded by Blondie)

DEBORAH HARRY
NIGEL HARRISON

One way or another
I'm gonna find ya
I'm gonna get cha, get cha, get cha, get cha
One way or another
I'm gonna win ya
I'm gonna get cha, get cha, get cha, get cha
One way or another
I'm gonna see ya
Gonna meet cha, meet cha, meet cha, meet cha
One day maybe next week
I'm gonna meet cha
I'm gonna meet cha, I'll meet cha.
I will drive past your house
And if the lights are all down
I'll see who's around.
One way or another
I'm gonna find ya
I'm gonna get cha, get cha, get cha, get cha
One way or another
I'm gonna win ya
I'll get cha, I'll get cha
One way or another
I'm gonna see ya
I'm gonna meet cha, meet cha, meet cha, meet cha
One day maybe next week
I'm gonna meet cha I'll meet cha.

And if the lights are all out
I'll follow your bus downtown
See who's hangin' round.

One way or another
I'm gonna lose ya
I'm gonna give you the slip
A slip of the hip or another
I'm gonna lose ya
I'm gonna trick ya I'll trick ya
One way or another
I'm gonna lose ya
I'm gonna trick ya, trick ya, trick ya, trick ya
One way or another
I'm gonna lose ya
I'm gonna give you the slip.

I'll walk down the mall
Stand over by the wall
Where I can see it all
Find out who you call
Lead you to the supermarket
Check out some specials and rap
Then get lost in the crowd.

One way or another
(Where I can see it all
Find out who you call)
I'm gonna get cha I'll get cha
I'll get cha, get cha, get cha, get cha.

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LEAD ME ON

(As recorded by Maxine Nightingale)

DAVID LASLEY
ALLEE WILLIS

I have often heard you say you love me as a friend
But I love you more than anyone
You know I can't pretend no longer
I would give you anything
I'd throw my world away
But you don't want to hear that anymore
Than you want to hear me say.
Come on and lead me on
Come on and tease me all night long
Loving you I know it's right
I'll always need you
I'll never leave you
Come on and lead me on
Tease me all night long
I'd rather be a fool with a broken heart
Than someone who never had a part of you.
You know I told you from the start exactly how I feel
Time goes on, seems nothing's changed
And I'm in love for real
We have never played the games that real lovers do
So maybe we are better off
Though baby I'd still like this from you.
Come on and lead me on
Come on and tease me all night long
Loving you I know it's right
I'll always need you
I'll never leave you
Come on and lead me on
Tease me all night long
I'd rather be a fool with a broken heart
Than someone who never had a part of you.
Lead me on
Tease me all night long
I'd rather be a fool with a broken heart
Than someone who never had a part of you
Lead me on.

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Your Questions About Mystic Chants Answered

Q. Can I say these Mystic Chants just once, or do they have to be repeated over and over?

A. Many of these Chants can be said once. Others are designed to be repeated a few times as this heightens their effectiveness. However, they are short and it would take you only a few minutes to repeat them.

Q. Must these Chants be memorized?

A. No. All you have to do is read them out. If you don't want to carry the book around, simply copy a few Chants on a card and put it in your pocket.

Q. Are these Chants hard to read?

A. Of course not. They are clearly printed, easy-to-read and do not contain words that are difficult to pronounce.

Q. Are these Chants Black Magic or White Magic?

A. Without a doubt, White Magic. In one case, an evil woman stole Laura M.'s husband using Black Magic. Laura used this chant on page 159: "Y-- k--- I l-- y--." Within a few days her husband pleaded with her to take him back.

Q. If these Mystic Chants are so powerful, why doesn't the author use them himself to become a millionaire?

A. The author has done just that. By saying these Chants, Norvell has become wealthy and a celebrity. Now he devotes his life to making others rich and happy.

Q. Are these Chants dangerous?

A. About as dangerous as combing your hair. You see, they can be used only for good, sincere purposes. If used for an evil purpose, they will have no effect.

Q. Time is running out for me. Can these Mystic Chants find me a husband?

A. On page 24 you'll find the Chant Georgia R. used to attract a rich partner in a law firm. What's more, you can attract a man with the precise character you admire.

Q. I've only an eighth grade education. Will Mystic Chants work for me?

A. Certainly. You need no special education or experience. Anyone can use them.

Q. When is it best to use Mystic Chants?

A. As soon as possible. Mail the No-Risk Coupon. We'll send you your book so you can start using Mystic Chants right away!

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When you receive it, quickly open to the Mystic Chant the man used to attract $150,000. You'll find it with all the words filled in! Or perhaps you desire a healthy, strong body with unlimited energy? See the Chant on page 64 for protecting yourself against germs and most forms of sickness.

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What's more, you'll find another Mystic Chant on page 100 to be used only by those who believe! This Chant may send your soul into the cosmos through amazing astral projection, backwards into history, or forward into the uncharted areas of the future!

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Within a short span, she met and happily married a young and handsome attorney. See page 47 of this amazing guide!

CHANTS UNITE HIS FAMILY. After years of misery, Lester M's wife left him and took their infant son. Lester turned to the Chant on page 28: "I n-- b---- t-- m--- o- p--- h---- p-------." In a few days his wife and son returned, and swore that they would live a different life!

CHANTS LESSEN SICKNESS. Dora T. was nearly sixty and the doctors told her she had an incurable ailment. She used two Mystic Chants to overcome age and sickness. In less than a month, her symptoms decreased. See pages 31-33.

CHANTS BRING SUCCESS. A young girl slaved as a lowly clerk. To get out of this rut, she said: "I a o-- w--- c----- p---- a-- c-- s---- a-- p-------" ten times a day. Lo and behold, she was given a position designing new fashions, making more money than she had ever dreamed possible! Would you like an exciting well-paying job? Use the complete set of Chants on page 51.

CHANTS FOR PAINS. A woman of 45 (see page 82) suffered from pains each month that were so severe she had to go to bed. A friend told her about this Mystic Chant: "I n-- i----- m- m--- a-- b--- c---- w--- t-- p------- p------ o- r------ g--- h-----" and she showed immediate improvement. Take a few minutes and say the Chant on page 80.

CHANTS FOR HIDDEN TREASURE. An elderly woman had a small home on a plot of ground where she lived after her husband died. Once the insurance money was spent, she had no source of income and used a Mystic Chant to get money. That night, the figure of her husband appeared to her and told her to dig at a certain spot. She found $15,000! You too can use the Chant on page 126.

CHANTS FOR OPERATIONS. A woman needed $1,000 to help her mother get an operation. She kept repeating the Mystic Chant: "I w--- t-- s-- o- o-- t------- d------ s- I c-- p-- t-- s-------." The next morning a famous surgeon assured her that he would operate for no charge. See on page 144 how the operation was performed!

CHANTS FOR LUCK. One man playing dice at Las Vegas used a special Mystic Chant.

The first roll came up 11. He tried again, and they came up 11 again. The third roll was also successful, and as the man had let his dollar remain on the 11, his small investment brought him a small fortune! See how he did it on page 140.

Try this Chant for Riches (see page 53) without risking a penny. See details below.

These True Histories Describe Only a Small Fraction of The Mystic Chants. In Addition, There Are Chants for:

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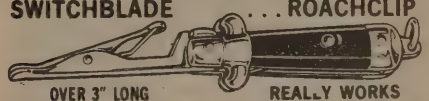

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BAD GIRLS

(As recorded by Donna Summer)

DONNA SUMMER
EDDIE HOKENSUN
BRUCE SUDANO
JOE "BEAN" ESPOSITO

Bad girls
Talkin' 'bout the sad girls
Sad girls
Talkin' 'bout bad girls yeah.

See them out on the street at night walkin'
Pickin' up all kinds of strangers
If the price is right you can score
If your pocket's nice
But you want a good time
You ask yourself who they are
Like everybody else they come from near and far.

Friday night and the strip is hot
Sun's gone down and they're about to trot
Spirit's high and they look hot
Do you want to get down
Now don't you ask yourself who they are
Like everybody else they wanna be a star.

Such a bad girl
Sad girl
You're such a dirty bad girl
Beep beep uh huh
You bad girl
You sad girl
You're such a dirty bad girl
Beep beep uh huh.

Now you and me we're both the same
But you call yourself by different names
Now your mother won't like it when she finds out
The girl is out at night.

Toot toot hey beep beep
Toot toot hey beep beep
Toot toot hey beep beep
Hey mister have you got a dime
Mister do you want to spend some time oh yeah
I got what you want you got what I need
I'll be your baby come and spend it on me
Hey mister I'll spend some time with you, with you
You're fine
With you
Bad girls
They're just bad girls
Talkin' 'bout sad girls yeah
Sad girl
Hey hey mister got a dime
Toot toot hey beep beep
Toot toot hey beep beep
Toot toot hey beep beep.

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WASN'T IT GOOD

(As recorded by Cher)

MICHELE ALLER
BOB ESTY

Wasn't it good
The way I touched you late last night
And wasn't it good again
In the morning's early light
Did you know when you closed that bedroom door
I'll bet you didn't know exactly what I had in store.

Wasn't it good
When ya felt it comin' thru ya
And wasn't it good
That I knew just how to do ya
Did ya know
Ya never had it like this before
Betcha didn't know
You'd be comin' right back for more, more, more.

So let's have a party
Love's pourin' outta my soul
We'll party hearty
And let the future take control
Just remember my darlin'
When there's time to spare
You'll be thinkin' 'bout me and our hot affair
Sayin' wasn't it good
Wasn't it good, so good.

When ya let your body go
Wasn't it good
When ya let the juices flow
Did you know
Ya never had it like this before
I'll betcha, I'll betcha didn't know
They don't make 'em like me no more, no more, no more
So let's party
We'll make the best of it while we can
You won't be sorry
'Cause I'm committed to pleasin' my man.

So let's have a party
'Cause love's pourin' outta my soul
We'll party hearty
And let the future take control
If I've surrendered myself to so many men
It's cause all of 'em wanna come back again
Sayin' wasn't it good
Wasn't it good, so good
Yes it was
Wasn't it good.

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I CAN'T STAND IT NO MORE

(As recorded by Peter Frampton)

PETER FRAMPTON

When you wake up and she's next to you
You can't stand what she's putting you through
Can't take no more so I'm goin' away
I can't stand it no more
I can't stand it no more
I can't stand it no more
I can't stand it no more.

Ev'ry day I feel a diff'rent man
Caught adrift and there's no sight of land
Hey baby do I come back to you
No I can't stand it no more
I can't stand it no more
I can't stand it no more
I can't stand it no more.

Ev'ry woman made a fool out of me
My mama told me when she set me free

She said, "Son, son you just have got to find
Find a girl who will treat you like I do."

I can't stand it no more
I'm goin' away
I can't stand it no more
Don't ask me to stay
I can't stand it no more
'Cause there's nothin' left to say
I can't stand it no more.

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IS SHE REALLY GOING OUT WITH HIM?

(As recorded by Joe Jackson)

JOE JACKSON

Pretty women out walking with gorillas down my street
From my window I'm staring while my coffee goes cold
Look over there (where?)
There, there's a lady that I used to know
She's married now or engaged or something so I'm told.

Is she really going out with him?
Is she really gonna take him home tonight?
Is she really going out with him?
'Cause if my eyes don't deceive me
There's something going wrong around here.

Tonight's the night when I go to all the parties down my street
I wash my hair and I kid myself I look real smooth
Look over there (where?)
There
Here comes Jeanie with her new boyfriend
They say that looks don't count for much
And so there goes your proof.

Is she really going out with him?
Is she really gonna take him home tonight?
Is she really going out with him?
'Cause if my eyes don't deceive me
There's something going wrong around here
Around here.

But if looks could kill
There's a man there who is marked down as dead
'Cause I've had my fill
Listen you
Take your hands from her head
I get so mean around the scene
Hey hey hey.

Is she really going out with him?
Is she really gonna take him home tonight?
Is she really going out with him?
'Cause if my eyes don't deceive me
There's something going wrong around here
Around here
Something going wrong around here
Something going wrong around here
Something going wrong around here
Something going wrong around.

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SHINE A LITTLE LOVE

(As recorded by Electric Light Orchestra)

JEFF LYNNE

Although the things you've done I wouldn't criticize
I guess you had your way
You see I've got to make you understand
I know it sounds a foolish thing to say
But it don't really baby
'Cause today's another day.

Just shine a little love on my life
Just shine a little love on my life
Just shine a little love on my life
And let me see.

Remember tonight we're gonna run till dawn
Remember tonight we're gonna sail
We'll never stop we got a good thing going on
I know you heard it all before
And I really need you darlin'
Ev'ry day I need you more.

Just shine a little love on my life
Just shine a little love on my life
Just shine a little love on my life
And let me see.

Can you understand
Yes I understand
Can you feel it's right
I know it is
Will you be the same
I'll do it all again
Uh uh uh wah, uh wah, uh wah, uh wah
Oh.

It's been a year now and it's getting so much better
You came home without a word
Though ev'rybody said, "You'll soon forget her."
They couldn't see it
They just didn't understand
And lookin' in the mirror
There were fools at either head.

How many days that I've been waiting here to tell you
I really can't believe
We're walking out into the wild tonight
We'll do it all again until the break of light
And the feeling in your heart will soon be shining in your eyes.

Just shine a little love on my life
Just shine a little love on my life
Just shine a little love on my life
And let me see.

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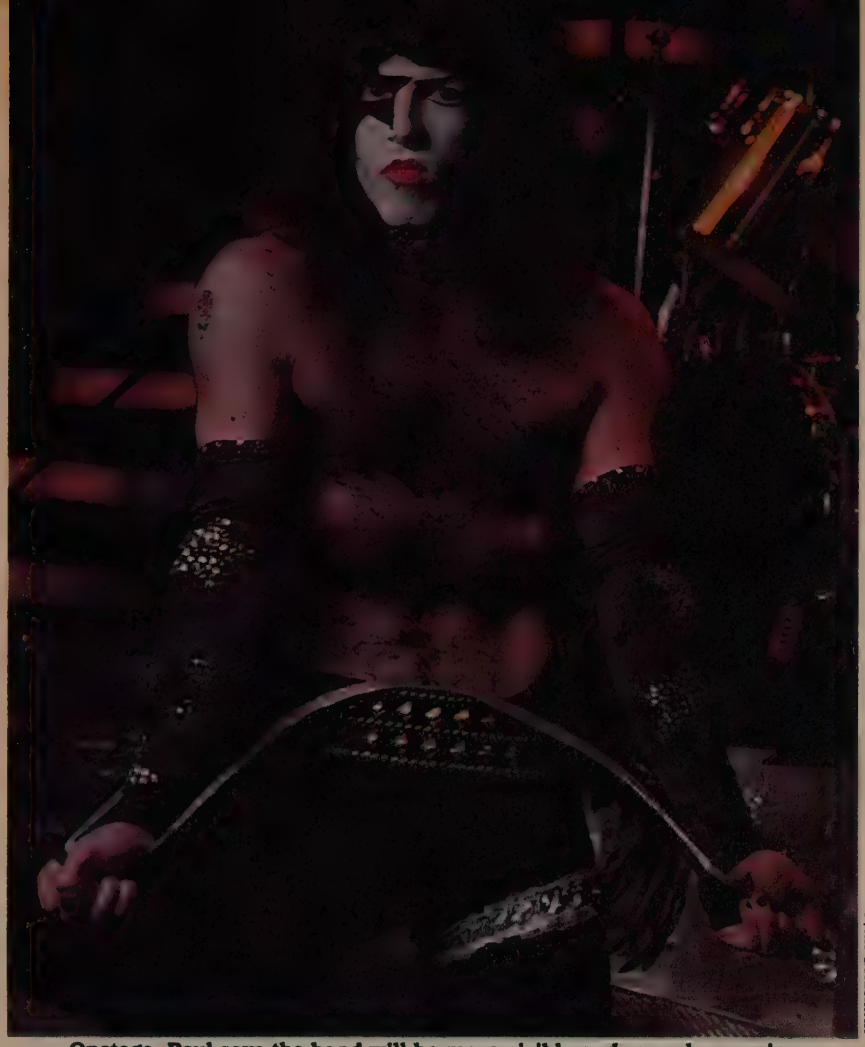
FRESH KISS

(continued from page 8)

R: Did everybody pick a couple of songs from their solo albums?
PS: One. So it's four songs from the solo albums, because there's so much show this time, so much music, that it just wouldn't be fair to do — I mean we want to give everybody a sampling of the solo albums but four songs is enough.
R: What's the basic breakdown of the new show in terms of the music?
PS: There's four songs from the solo albums, there's about three from *Dynasty*, the new album; there's about eight Kiss classics.
R: When you're in the middle of doing songs for an album, how do you pick which ones you'll do in the show before the album's even released?
PS: As you're recording you can pretty well figure what's going to fit initially. But also you have to take into account what the single is. So the single definitely became something that had to be done.
R: Let's talk about the new album.
PS: Sure.
R: What's your reaction to having taken those seventeen months off, to having everybody gone solo and coming back to record as a group effort? How do you think it turned out ?
PS: I love it. Because it's ah, it's a fresh Kiss.
R: That's a good line.
PS: It's real interesting. Because after taking that time off and after doing solo albums, when we got back together and wanting to do something new — I mean sure we can play the old stuff — but when we wanted to do something new it just came out sounding different. You can fight that. But I don't think that's so smart.
R: What was the final breakdown? A lot of rockers?
PS: Well, because it's Kiss it's rock. There's a lot more emphasis on harmony. And there's a lot of vocal. A lot of wall of sound vocals and background vocals. A lot more coloration. There's a lot more going on in the tracks. It's not just like a guitar, bass, and drums.
R: Did it take longer than usual to record?
PS: Oh yeah. Not because it was harder, but because there was more to be done. We just wanted to play around more and see what worked and what didn't work. So it was longer, it took a good couple of months plus pre-production rehearsals. As a matter of fact we just finished the weekend. And the single came out Monday.
R: What's the name of the single?
PS: "I Was Made For Lovin' You."
R: Ah ha!
PS: Ah ha!
R: Whose song is that?
PS: Mine!
R: Wow, what a surprise! You're continuing your thematic approach to rock and roll I see.
PS: Yeah, you know, you can only be who you are. What's wonderful is that it was released Monday and as of Wednesday it entered the charts in all three trades.
R: You guys lead a tough life, that's all I can say.
PS: Well this is great, because this has never happened to us. It's right out of the box and on KHJ and the RKO chain and everybody's jumped on the single. Our strong market has been our albums. It was just shipped Monday, and we got enough major stations on it that by Wednesday we were seventy with a bullet.
R: Congratulations.
PS: Thank you. It's exciting. The album isn't as frantic as some of the stuff we've done. But, hey, we've done ten albums that were like that so it's not like we're hurting for that kind of material. It's got a different flavor to it, but it's still Kiss.

****

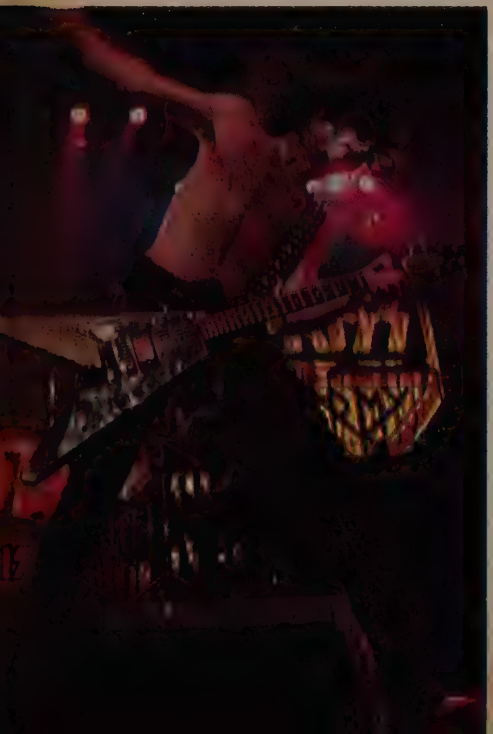
R: The live show. I've heard you'll be using lasers. Can you tell us what your considerations were for the live show?
PS: The first consideration was to do a better show than we had done. But not necessarily to do a bigger version of the old show.
R: Not unless you had twelve trucks!
PS: Yeah, it becomes really absurd after a while. I mean what are we going to do next?
R: Take Madison Square Garden with you on the road!
PS: Right. So, what happened was that was real important and it seems like every band on the road is doing a Kiss Jr. So we just decided that it's us that they're copying anyway, we should give them something new to copy.
R: Now I know you're going to be using lasers (see next issue of Hit Parader for Paul's comments on the Kiss lasers), but are you going to also be using fire and things like that?
PS: Yeah, we're using fire and a lot of the effects that we've used before, but in really different ways. We're just going to be much closer to the audience. It's so hard when you have monitors on the side of the



Lynn Goldsmith

Onstage, Paul says the band will be more visible and more harmonic.

In previous Kiss shows Paul and Gene have been the center of the vocal thrust. Now the whole band will do the singing.



Richard E. Aaron/Thunder Thumbs

stage, PA, on the stage, so we just wanted to avoid all that.

****

R: And there's new costumes as well?
PS: Oh yeah, totally, a lot of surprises in that department.
R: Shifts of character?
PS: No, not really. You can't really shift our characters because it's like me saying, Richard be somebody else. The characters don't change, but you know...
R: ... they all got new drag...
PS: Sure, your clothes change, you know, mine change too.
R: How do you go about it? Do you like keep notes of various subtleties, and then go and design something new?
PS: Yeah. We worked with some good designers this time. Just for some feedback. Because all of our old costumes—we designed them. So we wanted to work with some other people and get some fresh ideas and some new input. The costumes, the new costumes are really spectacular.
R: At this point, what do you have several costumes made or different pieces made?
PS: More than one, but they're usually identical. With a costume let's say like mine, there's enough pieces that it's almost like mix and match, I can wear one without the other, I can wear this and that. My ensemble.
R: Does the new outfit include new shoes?
PS: Oh, of course.

****

R: Now this tour. Is it going to be endless or just half endless?
PS: It's half endless.
R: Is it a world tour?
PS: It will probably develop into that. But the first leg lasts three months and then we take two weeks off in August then it goes for another couple of months and then we'll decide from there. You know, we take it like three months at a time. So probably sometime around September or October we'll know what will be going on after the new year.
R: The first three months, is that U.S.?
PS: Oh yeah, that's not even half of the U.S. The first six months are the U.S.

Paul during a tense moment from the Kiss show.

Richard E. Aaron/Thunder Thumbs

Lynn Goldsmith

Paul Stanley says there's a fresh Kiss. We don't doubt it.

R: So it could go on for a year.
PS: It definitely could. I'll go home and walk into the building and they'll ask me who I am. You know, 'Can I help you?' Which happens, incidentally.
R: Getting the new show ready, are you rehearsing the whole thing with the new stage and lasers and stuff?
PS: That starts Monday. We spent the last two, two and a half weeks rehearsing the music, and starting next week we rehearse the music and the show.
R: Do you really feel like the focus is on the music this time?
PS: Well, we don't want to detract from one or the other. But we're putting more emphasis into playing this time. We want to concentrate more on some vocals. And since at this point everybody's singing on the album, there's no reason why everybody shouldn't pitch in and help out onstage. That's part of what we've been doing here which has been really fun. Up until now it's been a lot of weight on Gene and my shoulders, at this point there's no reason why there can't be three part harmonies in the background if they're on the record.
R: That must be a lot of fun to practice?
PS: It really is. Doing three new songs, doing songs from the solo albums are really fun. Me hearing Kiss do one of my songs when it wasn't Kiss that played on it is really funny.
R: A black leather barbershop quartet.
PS: It's been really fun. Us doing "New York Groove". I'm in a copy band, I always wanted to be in one of those. I'm in a band that does Top 40!

****

R: Guitars, amps, that sort of stuff, is there any new technology?
PS: Well, there'll be some real interesting instruments onstage. But we'll leave it at that. It's going to be a lot of fun. I hear all these bands on the road now, and everything seems vaguely familiar.
R: As well it should.
PS: Yeah. So while they're doing us I think we better take the standard up a couple of notches.□

TUBES

(continued from page 28)

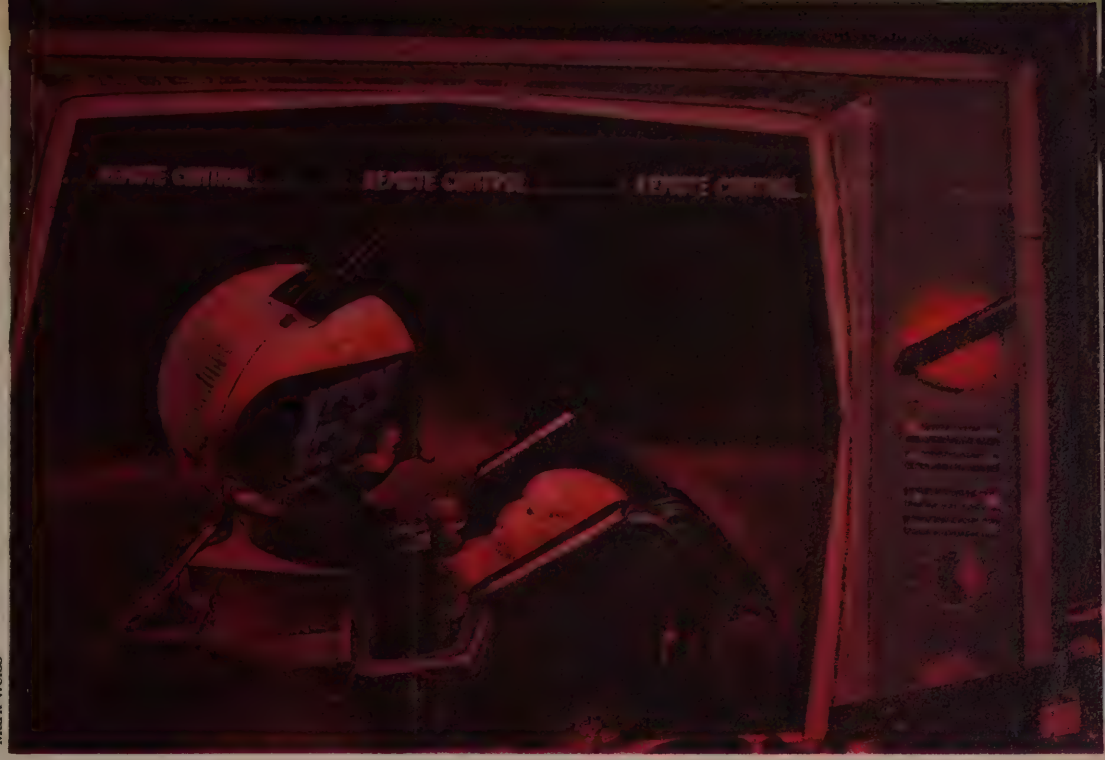
Humor in rock and roll is not a common element among rock bands. The Bonzo Dog Band did it in the 60's, the Tubes do it in the 70's. How does Fee relate to the audience's appreciation of their humor? They don't always find it funny, Fee admits. "Sometimes the audience is, as we say, too stupid to live. Like Toledo or some place like that, then of course it turns around and you play a place and the kids go bananas. It changes from day to day. We just have to do it and have faith in ourselves."

Were the Tubes nervous about making this shift in their focus?

"There was tremendous nervousness," admits Fee. "Not because we thought our music was inept. Just because we didn't know if people would sit back long enough to try to appreciate it, rather than scream for old theatrical shit. We knew we could play all along. We practiced our ass off before we came out on tour, cause we changed everything, we changed the lyrics, we changed the arrangements, so we couldn't play those songs after we recorded them. We had to go back home and work our butt off and get the music totally together. And the thing was we didn't know whether the people coming to see us would accept that, accept the small amount of theater that they got and the much larger portion of music. Happily I can report that across the board everyone has been totally positive. Hardly anyone has said oh I don't like it.Only one guy on the whole tour has said 'Wow man, you guys have had it, you should have stuck with that old stuff.' Everybody says 'I didn't even miss it'. Because the music was so good, you know. It's been a big shot in the arm for us. It's turned our whole group around, because we were just at a point where we were going 'Oh, we can't do this again.' Not only that we were not putting any money away. Here we had been out on the road for four years and we had not dime one to show for it. No money, go home broke, have to sell your publishing to get an advance. It was disgusting. So we said either we make it or break it right now, we couldn't be worse off, if it doesn't work then we're no worse off than we are now because we got no money now, and if it does work then everything will be fine and we can build a career on substantial things."

As for the future, the band has a seven month world tour underway, and plans to go back in the studio with Rundgren at the end of the year. Whether they'll continue their tv themes is still in question. "We haven't decided yet," says Fee. "We've kind of left it open ended. We haven't begun to work on the new material yet. If it gets to be real big maybe we'll try to follow it up with what happened then, I don't know, I can't say. We've got a lot of time to think about it."

Fee sees the upbeat nature of the Tubes' music as an important element in their success. He feels the upbeat music attracts new fans, especially younger fans. I point out that one reporter said that the Tubes seem to have combined the rock beat with the disco beat. Fee is aware of this. He says that Mike Cotten is a 'disco bizerco, he goes dancing all the time.' Part of the beat came from the fact that when the songs were written a synthesizer was used to create the beat. "The beat was there right from the beginning, so that's why it has that sound," says Fee. "I'm not crazy about disco to tell you the truth. But I just like the feeling of having an untempo song with a solid beat."□



Mark Weiss

ROCK ACTION

CAPTION Robert Gordon had a surprise guest star when he played New Jersey's Fast Lane club. None other than local boy made good Bruce Springsteen. This isn't the first time that Bruce has joined Robert onstage for a duet but this time they weren't doing a vocal jam of old rock tunes. Instead the two crooners launched into a searing rendition of "Fire", the tune that Bruce wrote for Robert which is featured on Robert's second album.

IAN HUNTER

(continued from page 35)

Besides his own album which he co-produced with Mick Ronson, he and Mick co-produced Ellen Foley's first solo album (Ellen was the voice on Meat Loaf's first hit, although Karla DeVito was the onstage half of the Meat Loaf show). Is Ian planning to do more producing? "We figured what we'd do is, Mick's doing David Johansen's album now, and I decided I'd do promo in Europe and the West Coast ... and what we think is like we'll see, we'll see what happens. There's no shortage of people who want to be produced. He's getting offers and I'm getting offers, we don't sort of really turn them down, but we've got to check out what happens with me especially; I've got to find out what's going to happen with my own career. If this album continues to go it would be silly just to go in the studio for a month with somebody else. Plus I have to write songs too, where Mick doesn't have to bother with that so much."

Songwriting is part of Ian's talent. This new album shows his abilities in that direction. Has it gotten any easier to write songs after his years in the rock biz? "I still remain as virginal as regards to that as I always have been," he says. "I don't actually sit down and write them. They sort of come to me. I never know what's going to happen next. I'm just grateful something happens. It's a real illogical business altogether. Something inspires you in some way, it can be a down way or an up way and somehow you get off on the track. I think maybe, if anything, it's a little harder because like I've written about a lot of things. Once you've written about them you try not to write about them again. You try to do a completely different approach."

Ian, however, doesn't see his songwriting as getting more sophisticated because he's already fulfilled his teenage fantasies. "Grownups are only grown-up teenagers," he says. "It's no different really, we're still a bunch of kids." Does he still think of himself as a permanent teenager? "Everybody is. I don't think anybody's fooling anybody. This business is like marbles in the playground. You got liars, you got cheats, you got good guys, you got guys who got no brains. It's just the same only grown up. The same pressures apply, the same problems. I don't have that problem of being grown up and a teenager at the same time. I never had to read the *Enquirer* all my life, so I never got into that in-depth self-analysis. I just make money out of it. I'm not interested in whether I'm growing up or whether I'm young or whatever I am, I'm not afflicted with that problem. Which I'm thankful for, because I imagine it's a heavy one if you are."

Michael Putland/RETNA

Ian agrees that many rock lyrics are too self-serving these days, too many rock stars writing lyrics about how tough it is to be a rock star. "I can't do that," he says. "If anything I tried to keep this album as simple as we could. To write simple songs is the hardest thing in the world. It's real easy to write a complicated one. But to write a simple one, is hard, really hard."

Ian and Mick recorded this album in New York. Ian says it all fell together as they were doing it. "We didn't play anything. The whole thing from the word go has been a series of total flukes. Well like Chrysalis rang me up to produce Generation-X, which is how I became a Chrysalis artist. Steve rang me up to produce Ellen, that's how I became managed by Steve. Then through Steve came the E-Street Band on the record. And we fucked up in England trying to do the album, so in a way we would never have used the E-Street Band had we not messed up in England. There was a lot of flukes. But I mean that's how it goes sometimes. It's great like that, you don't know what the hell you're doing half the time and it comes out that way and it sounds a lot better, because it doesn't sound planned. We never told anybody what to do, what they had to play, we never did nothing. We just picked the people and said well you're here because you're you and we'll just work it from there."

Recording the album, Ian and Mick kept it simple, sometimes because that was just the way it happened. "We put the tracks down, and the tracks would not accept a lot of things that we tried that we'd normally do. And we had to learn what we were actually doing, because Mick and I had never sat with tracks that strong — soundwise. And like you'd do in the normal thing and it was great in a way because the normal thing would not work. So we sat there and we sweated a bit, but in the end we just found out that what we thought was required wasn't required, so we just had to keep on experimenting.

"We spent a lot of time putting things on 'Bastard', we put a lot of overdubs on 'Bastard' and then we took it all off again. It's frightening because you're in the studio and this thing is going on for six and a half minutes and it seems totally boring but somehow it works. And if you put something on it then it sounds like you've just shoved something on it, it doesn't sound like you've added anything to it. So we just formed the opinion that nothing was going to go on there unless it added something."

As for the live show, Ian laughs when we ask him about what he's wearing as a stage costume. "I ain't doing nothing. This is it. Look I got a pair of shades and curly hair, that's enough."□

THE NEW BABYS

(continued from page 37)

really appreciate them as musicians.

HP: Do you think that some of those comparisons stem from the fact that people find it hard to classify your music?

John: I've always regarded The Babys as being a blend of a lot of things — like '60s and '70's music — and I really thought it was very hip. I think it's very basic and very much to the point but with a sense of humor, almost tongue-in-cheek, but very much on the money.

I think a lot of people miss the point. It amazes me to the degree that a lot of people are still dumb enough to think we're a teen band. It really makes me wonder who's out there. But this album and the tour seem to be changing that...

HP: You do have a lot of very young fans.

John: Yeah — I'm not saying that's a bad thing, I just don't like the idea of pre-teen, Shaun Cassidy, and all that garbage. Some people actually think we're like that.

HP: Calling yourselves The Babys can be misleading...

John: Yeah, absolutely. But the name was meant to be a *joke*. We took the name simply because the record companies wouldn't listen to any bands they thought were rock & roll. I mean, they wanted sure-fire teen bands, pre-teen bands. We couldn't get anybody down to hear us to get a record deal, so we called ourselves The Babys. We thought we'd keep the name just for two weeks ... Then, the word got around in London that there was a band playing rock & roll called The Babys and it seemed so off the wall, so completely crazy, that it was worth taking a shot with. It really appealed to everyone's sense of humor.

I like the name very much. It's backfired occasionally and I think it's definitely harmed us, but there you go. It sort of makes it more interesting, I mean, people don't know what to expect.

HP: Are you trying to acquire an older audience?

John: I think a lot of people would like to think we are but I don't think we've changed anything other than one of the guys in the band. There's never been a conscious effort to do anything — I've always thought we were very unpretentious in a lot of ways. We didn't consciously make any move on any of the albums to do anything — we just arrived at certain places and thought this is what we wanted to do.

HP: Do you like it here? (John has lived in L.A. for about 2 years and has spent a lot of time on the road.)

John: America is very much Walt Disney to me, it's like Disneyland. It's interesting, truck stops are really exotic, ha ha.

During the tour I always make sure to see what's going on in a town, check out local bands and try to keep in touch cause it gets very insular on the road. All you see is the hotel room, the plane, the gig — it really drives you crazy after a bit...

HP: Are you looking forward to going home?

John: Yes. The first time I was home it was really nice but before, during the first few tours, I couldn't stand the quiet. It's like listening to music all day long at full volume and then turning it off, it's sometimes more of a pressure to stop doing it than to keep doing it.

HP: When we talked to Michael Corby (HP May '78), he described your show as a "traditional English rock & roll champagne party." Do you think that's accurate?

John: I think that's what *he* was having onstage, but I think if it's traditional when you're playing rock & roll, you're not playing rock & roll. Rock & roll is anti-tradition. And as for drinking champagne, that's as rock & roll as having a Rolls Royce...

HP: You're not tempted by those rockstar trappings?

John: I think it's contemptable, it's just beyond words ... Last year I saw a lot of that going on around me and I made a real conscious decision not to ever get involved in that kind of lifestyle again. I took a big U turn. I wasn't even there, I didn't even like it or relate to it but suddenly I saw people I thought were fairly cool being so shallow.

A lot of people get sucked into that, it's nuts. I don't think it's rock & roll.□

"...I think if it's traditional when you're playing rock & roll, you're not playing rock & roll. Rock & roll is anti-tradition..."

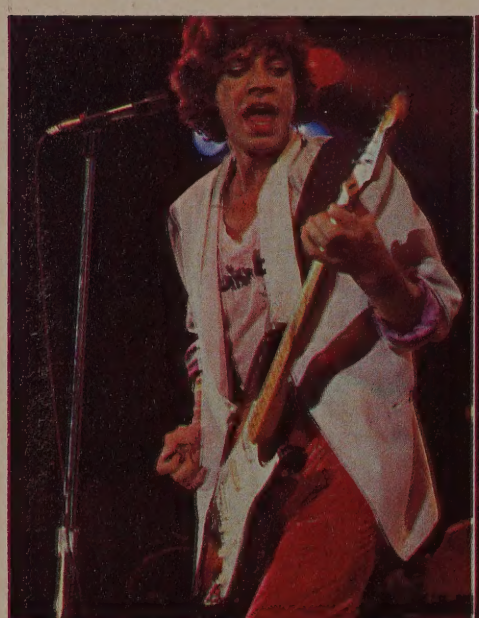
The show opened with the New Barbarians doing a 45 minute set.

Then the rest of the Stones came onstage for a set that included "When The Whip Comes Down", "Shattered", "Beast Of Burden", "Miss You", and "Jumping Jack Flash".

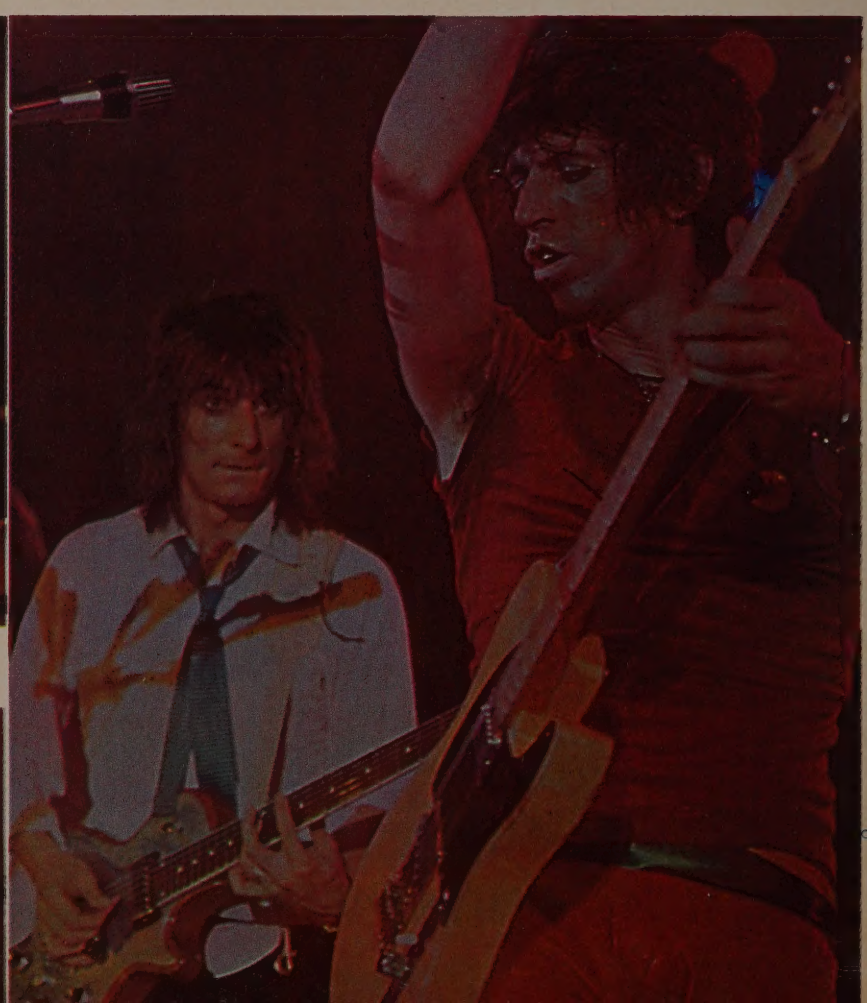
HP BEHIND THE SCENES
KEITH RICHARDS ROCKS TORONTO

Ten thousand fans filled Oshawa's Civic Auditorium when Keith Richards performed two concerts for the blind to fulfill the conditions of the sentence imposed on him last year by a Canadian judge.

ALL PHOTOS BY RICHARD E. AARON/THUNDER THUMBS



Mick gives Keith a run for his money with his flashy guitar work.



Keith was joined onstage by members of the Rolling Stones and Ron Wood's New Barbarians.

After the New Barbarians Keith was joined onstage by Mick Jagger to perform "Prodigal Son".

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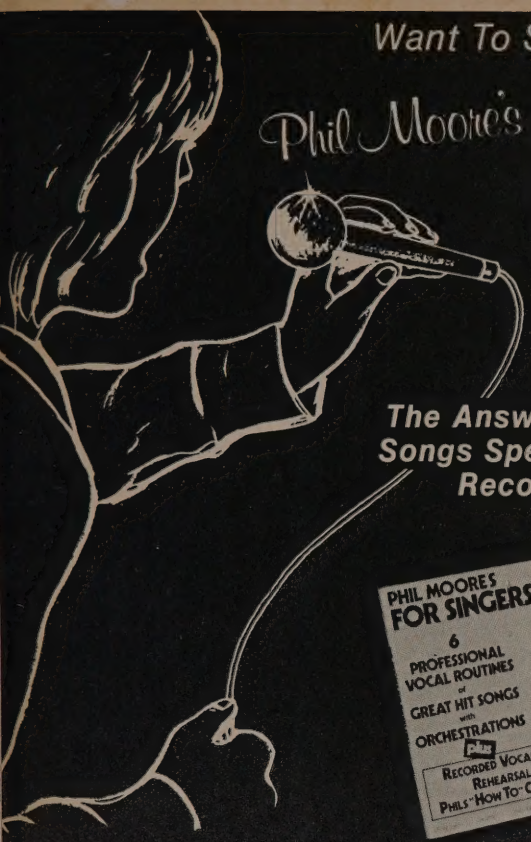

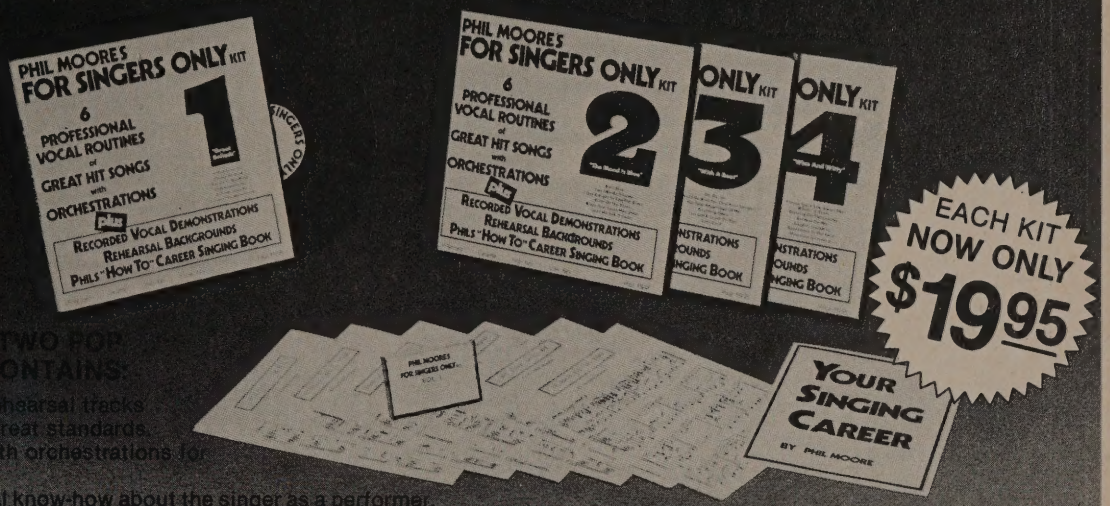

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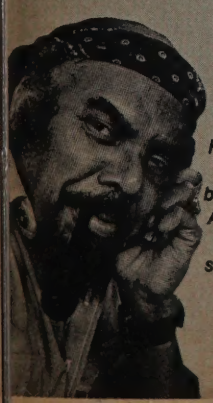

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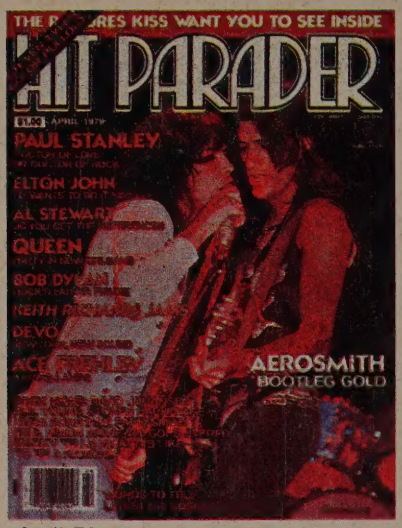

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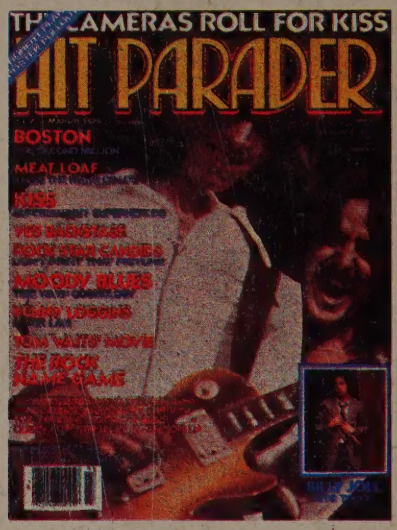

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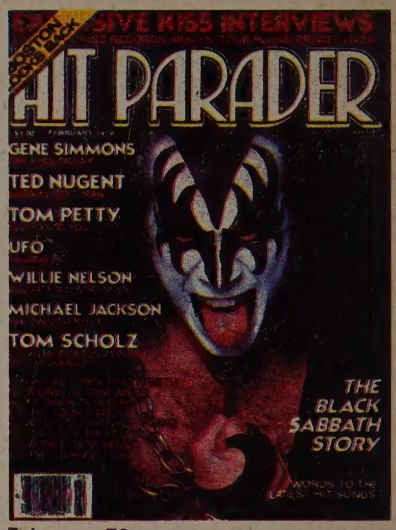

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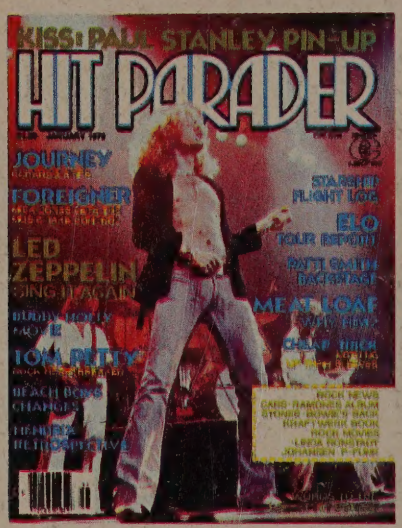

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